OCTOBER 15, 1939

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Metropolitan Adds 9 Revivals and 8 Artists to Roster

Johnson Bans Opera In English Because Most of Subscribers "Don't Like It"—3 Native Singers and Conductor Named

Although he believes that New York is the music center of the world, and as such should have an opera house where music drama is sung in the national language, Edward Johnson, general manager of the Metropolitan Opera Association, is convinced that opera in English has not proven satisfactory insofar as subscribers are concerned.

Mr. Johnson, starting his fifth year as general manager, made this clear in talking over the season's plans with newspapermen. Mentioning that Smetana's Bartered Bride would be among the nine novelties and revivals this season, Mr. Johnson said it would be sung in German because the English translation, which had proved an attraction in the spring season, "had failed to attract" when it was used in the regular season.

"I am not opposed to opera in English," he said, "in fact, I believe in it, but evidently the public doesn't want it and so we are returning to the German in reviving the Smetana work."

Other novelties and revivals definitely scheduled, he said, included Debussy's Pelléas et Mélisande, Mozart's Marriage of Figaro, Montemezzi's L'Amore dei Tre Re, Wagner's Flying Dutchman, Gounod's Faust, Verdi's La Forza del Destino, Rimsky-Korsakoff's Le Coq d'Or, and Ponchielli's La Gioconda.

(*Continued on page 6*)

A VIEW OF THE FESTIVAL CHORUS and the orchestra led by Albert Stoessel in the opening concert of the 1939 Worcester Festival

Photo by Worcester Telegram

Worcester's 80th Festival Draws Large Assemblage For a Week of Outstanding Musical Performances

WORCESTER, MASS.—With the usual large assemblage of visitors from many cities, including many loyal pilgrims who each season return for this traditional week of music-making, the annual festival of the Worcester County Musical Union marked its eightieth anniversary with a striking series of concerts, from Oct. 2 to 7. The Memorial Auditorium held sizable audiences for each session, as the large Festival Chorus and orchestra under Albert Stoessel, with noted soloists assisting, presented programs including several major choral works, many smaller ones and instrumental offerings of rare merit.

The opening session on Oct. 2 provided some thrilling moments as the chorus of 450, splendidly trained, and distinguished by a fine attack and sustaining power, and the excellent orchestra of 66, presented Vaughan Williams' rarely performed Sea Symphony. The text for the vocal passages is largely drawn from Walt Whitman's Sea Drift. It is a work of large scope and of atmospheric beauty.

Impressive Choral Setting

The sections portray the limitless ocean with its ships and sailors of every nation, symbolizing man's daring in the face of death; a lonely seer on a strand at night, thinking of the unity of the universe; a scherzo-like picture of the dancing waves; and finally the longings and questionings of man as his soul faces the unknown. Some of the finest pages are for women's chorus, which were

(*Continued on page 5*)

Italy Detains 10 Operatic Singers

Despite optimistic announcements earlier in the season that Europe's quota of operatic artists would depart for America on specified dates to be heard in the Pacific Coast autumn season, last week found sudden changes confronting impresarios. A sizable delegation of the singers was detained in Italy, and diplomatic cables began humming as operatic managers, with subscriptions already in the till, cast about for last-moment substitutions.

The inability of ten prominent Italian

(*Continued on page 4*)

GLADYS SWARTHOUT,
soloist on Artist's Night at Worcester Festival

JOHN BARBIROLLI and JAROMIR WEINBERGER
consult on the latter's new Variations, played at the opening New York Philharmonic concert, Oct. 12 (See story, page 15)

Photo by Worcester Telegram

HELEN JEPSON,
soloist on opening Worcester program.

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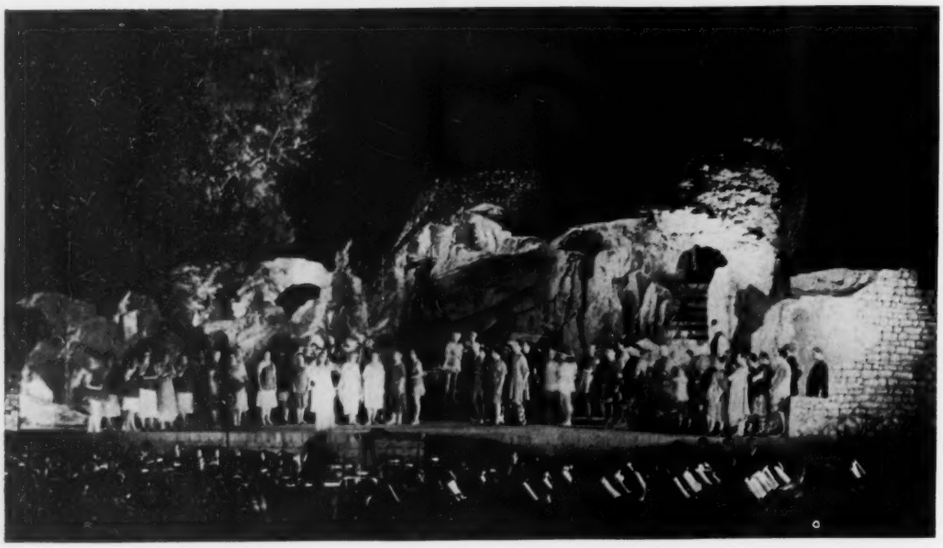


SCENE FROM FAURÉ'S PROMÉTHÉE

as produced in the Cimiez (Old Roman) Arena in Nice. The work was performed in the recent season of outdoor productions in the arena.

Chicago Opera to Have New Musical Head in H. G. Weber

Symphony Orchestra Launches 49th Season with Stock at Helm for 35th Year—Lavish Calendar of Recitals Prepared

By RENÉ DEVRIES

CHICAGO.—After assuming the responsibilities of the Chicago Opera following the death of Paul Longone, President Jason F. Whitney has announced the appointment of Henry G. Weber as musical director and J. Charles Gilbert as assistant general manager in charge of technical details. Mr. Weber, American born, has been one of the outstanding conductors of the Chicago Opera since 1924, and from 1934 he has served as musical director of radio station WGN, a post he will retain notwithstanding his new duties with the opera. Mr. Weber will conduct the opening performance, Boris Godounoff, Oct. 28. Another announcement emanating from the opera is to the effect that Andre Burdino, French tenor, and his wife, Elen Dosia, leading soprano with the company, expect to arrive here in the latter part of October to fulfill their engagement with the company.

Symphony Orchestra Opening

With Frederick Stock entering upon his thirty-fifth season as conductor, the Chicago Symphony Orchestra opened its forty-ninth consecutive season of concerts Oct. 12. From that date until April 20 the orchestra is to play a total of eighty-eight concerts in its home, Orchestra Hall, and a series of ten in Pabst Theatre in Milwaukee. Twenty-eight soloists, guest conductors and composers are announced to assist during the season. Only three new men figure in the personnel—Josef Faerber, violinist; Gerald Huffman, trumpet and Frank Crisafulli, trombone.

Greek Opera Premiere

An opera new to Chicago, Theodore Sakellarides' Peruze (Nymph of the Seashore), is being produced in Greek at the Civic Opera House, October 15. The cast is headed by Marion Schroeder

(*Continued on page* 30)

Coast Opera Plans Revised as Italy Detains 10 Singers

San Francisco Casts Revamped on Italian Government Action —Chicago May be Affected —Little Change Seen at Metropolitan

(*Continued from page* 3)

opera singers to secure visas in order to sail for America, where they were booked for early autumn operatic appearances, resulted in hasty recasting of many roles in the San Francisco series. Those affected were Maria Caniglia, soprano; Galliano Masini, tenor; Ebe Stignani, contralto; Carlo Tagliabue, baritone; Mafaldo Favero, soprano; Alessandro Ziliani, tenor; Salvatore Baccaloni, bass; Giuseppe De Luca, baritone, who was to return after several years' absence; Lina Aimaro, soprano, and Alessio De Paolis, tenor.

Italian Government "Cooperating"

The reason for the withholding of the visas was not completely clear last week. A cable dispatch from Rome reported that "the difficulty arises because several of the singers have been booked for appearances in Italian theatres, and it is feared that, should the war continue, the artists might not be able to secure passage back to Italy in time for their scheduled appearances." This report added that "the Italian authorities are doing their utmost to enable the artists to keep their United States engagements . . . and it is likely that the Italian bookings will be changed so as to give the artists more time to return to Italy in case of complications."

The Chicago City Opera's early season was also expected to be somewhat affected, if the singers did not succeed in leaving Italy in time.

Metropolitan Expects Singers' Release

The Metropolitan Opera, through General Manager Edward Johnson, issued a statement saying that "the management, along with the San Francisco and Chicago Opera direction, was availing itself of all possible diplomatic channels" to secure visas for the singers. It was said that, although several works, such as Don Pasquale, with Mr. Baccaloni in the title role, might have to be given up, "otherwise the non-arrival of the detained artists, while causing inconvenience, would not seriously affect the season as planned." This was so because in most cases the company has several singers available for each role, and can call upon American artists to act as substitutes.

The Chicago City Opera, as Musical Courier went to press, announced that its projected revivals of The Damnation of Faust and Jewels of the Madonna would not take place until next season. Edith Mason, American soprano, was engaged to sing in two performances of Madam Butterfly.

Changes in San Francisco Casts

Ten days before the opening of the San Francisco Opera Association's season, on Oct. 12, hasty readjustments in casts had to be made by the general director, Gaetano Merola, because of the inability of seven singers to fulfill their engagements. Those detained were Mmes. Caniglia, Favero and Stignani, Messrs. Ziliani, Baccaloni and Tagliabue, and Deszo Ernster, Hungarian bass. Three of the substitute singers engaged were to make their San Francisco debuts—Bidu Sayao, Brazilian soprano; Jarmila Novotna, Czech soprano, and George Stinson, a former highway policeman discovered two years ago by Mr. Merola and since trained as an operatic tenor. First appearances with the company were also to be made by Dusolina Giannini, soprano, and Alexander Kipnis, bass. Elisabeth Rethberg, soprano, and Louis D'Angelo, baritone, rejoin the company.

Changes in the repertoire were announced for Oct. 21 and 25, the first date being given over to Pagliacci and the Delibes ballet, Coppelia (Willem Van den Burg conducting), instead of Cavalleria Rusticana and Don Pasquale; on the second date Lucia was to replace Il Matrimonio Segreto.

The revised schedule follows:

Oct. 13—Manon: Sayao, Schipa, Bonelli; Gordon, Merola.
Oct. 17—Walkuere: Lawrence (Brunnhilde), Flagstad (Sieglinde), Melchior, Meisle, Huehn, Cordon, Leinsdorf.
Oct. 18—Mme. Butterfly: Novotna, Bartlett, Glatz, Huehn, Papi.
Oct. 20—Tristan und Isolde: Flagstad, Melchior, Kipnis, Huehn, Meisle, McArthur.
Oct. 21 (popular series)— Pagliacci with Stinson, Bonelli and a soprano yet to be chosen, Merola conducting. Also Coppelia, by the opera ballet with William Christensen and Janet Reed, van den Burg conducting.
Oct. 23—Rigoletto: Tibbett, Pons, Cordon, Papi. The tenor role had not yet been assigned.
Oct. 24 (popular series)—Walkuere: Flagstad (Brunnhilde), Lawrence (Sieglinde), Melchior, Destal, Glatz, Cordon, McArthur.
Oct. 25 — Lucia: Pons, Schipa, Papi.
Oct. 27—Otello: Martinelli, Rethberg, Tibbett, Merola.
Oct. 29, matinee (popular series)—Rigoletto, with same cast as for the 23rd.
Oct. 31—Tosca: Giannini, Martinelli, Tibbett, Papi.
Nov. 1—Barber of Seville: Martini, Bonelli, D'Angelo, Papi.
Nov. 3—Fidelio: Melchior, Flagstad, Destal, Kipnis, Boerner, Clemens, Leinsdorf.
Nov. 4 (popular series)—Trovatore: Martinelli, Rethberg, Meisle, Bonelli, Papi.

Photo by Yvonne Chevalier, Paris

CHARLES MÜNCH,

director of the Paris Conservatory Orchestra, has been engaged to conduct the St. Louis Symphony Orchestra at its December 28 and 29 concerts.

Photo by Max F. Kolin

TWO MUSIC MASTERS TALK IT OVER,

Dr. Rudolph Ganz (left) chats with Daniel Saidenberg, who with his Symphonietta plays for a new radio series. (Story on page 30.)

Worcester's 80th Festival Draws Eager Pilgrims

(Continued from page 3)

MURIEL DICKSON, WITH CHARLES KULLMANN AND ROBERT WEEDE,
in Pagliacci as Nedda, Canio and Tonio, respectively

All Photos by Worcester Telegram

SECOND SCENE FROM PAGLIACCI
As staged at the Worcester Festival

ROBERT WEEDE

beautifully sung. Helen Jepson, soprano of the Metropolitan Opera, and Robert Weede, baritone, were the soloists of experienced vocal style and substantial tonal assets. The four movements of the work fared well at the hands of Mr. Stoessel.

Miss Jepson, striking in appearance and finely poised, sang arias with the orchestra, including Depuis le Jour from Charpentier's Louise, and the Jewel Song by Gounod, being compelled to add three encores, the Tarantella by Rossini, a vocal arrangement of the Intermezzo from Cavalleria Rusticana by Mascagni, and At the Well by Richard Hageman. Applause was fervent.

The orchestra played three infectious dances from the De Falla ballet, The Three-cornered Hat, with brilliant effect under Mr. Stoessel's baton. Then came the Parry work, Blest Pair of Sirens, a setting of an ode by Milton, somewhat conventional in musical style, done with a finely sonorous body of tone. The audience at the end remained long, applauding conductor, chorus and orchestra.

Barer Wins Ovation

A novelty at the second concert on Oct. 3 was the performance of Dr. Harl McDonald's four unaccompanied choruses, Songs of Conquest, as well as Brahms' massive Song of the Fates, while the orchestra contributed Respighi's Fountains of Rome, and the Polka and Fugue from Weinberger's Schwanda. Simon Barer, Russian pianist, appearing as soloist in Liszt's E flat major concerto, had a marked ovation for his sweeping and virtuosic, as well as brilliantly effective reading. He added several encores. The McDonald work is a setting for mixed chorus of four modern poems, entitled The Breadth and Extent of Man's Empire, A Complaint Against the Bitterness of Solitude, A Declaration for Increase of Understanding among the Peoples of the World, and The Exaltations of Man in His Migrations and in Surmounting Natural Barriers. The style is described by the composer as "neo-primitive," and abounded in vigor and interesting harmonies. The Brahms work was impressively sung, in a new English version by John Kyes, of this city, and the orchestra won its accustomed applause under Mr. Stoessel's experienced hand.

American Works Featured

Works of American composers held the limelight in the third concert, on the evening of Oct. 5. Samuel Barber's Symphony in one movement was ably presented by the Festival Orchestra under Mr. Stoessel's alert conducting. The close-packed structure of this short work, in which classical dance-forms appear with a quasi-modern dress, was effectively realized. At the close the conductor called the players to their feet.

The most substantial item was Horatio Parker's oratorio, Hora Novissima, a work of noble elevation of thought and large-scale construction, in which the festival chorus was assisted by an excellent quartet of soloists comprising Agnes Davis, soprano; Viola Silva, contralto; William Hain, tenor, and Gean Greenwall, baritone. Particular applause was won by Miss Silva for her aria, Gens Duce Splendida, while the other singers scored in their respective roles and in the passages for quartet. The chorus won high tribute for its splendid singing throughout the evening. The organ passages, played by Walter Howe, added much to the towering climaxes. There was long applause for all the participants.

SIMON BARER

BOXES WITH PATRONS OF THE FESTIVAL,
Hamilton B. Wood, president, fourth from right below railing

Swarthout Heard on Artist's Night

The appearance of Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, and popular figure in radio and films, drew an audience of 3,200 to the Artist's Night program on Oct. 6. Rain began after the concert opened, but did not mar the attendance, which was one of the most brilliant socially of the week.

The program began with the Tannhäuser overture, given a sweeping and dramatic reading of potent contrasts by the orchestra under Mr. Stoessel. Miss Swarthout, hailed on her first entrance with enthusiastic ardor, sang Connais-tu le pays from Mignon, and the gavotte from this work.

(Continued on page 24)

Photo by J. Abresch

HILDE REGGIANI

Photo by Illenberger, Stuttgart

EYVIND LAHOLM

Photo by Willinger

JARMILA NOVOTNA

Photo by Roy Lee Jackson

FRANK ST. LEGER

Metropolitan Engages 8 New Artists

(*Continued from page 3*)

In announcing the new artists, Mr. Johnson said that additions would probably be made as soon as he had been notified of the arrival in this country of the newcomers.

"At present, Americans are of first consideration in securing accommodations, so what would be the use of my saying an artist was coming until I knew definitely?" he asked. Mr. Johnson announced his new artists, definitely scheduled to appear, would include Jarmila Novotna, Czech soprano, protegée of Reinhardt and Toscanini, who came here originally to participate in a World's Fair program; Hilde Reggiani, coloratura soprano, who has been heard in Buenos Aires, in Italy and on the Continent; Eyvind Laholm, Wagnerian tenor who has appeared in principal opera houses abroad and who participated last spring in a Wagnerian concert with Kirsten Flagstad and the New York Philharmonic; Alexander Kipnis, Russian-American baritone, who has appeared here in concert and who for some time has been a featured artist at Bayreuth and Salzburg; Lodovico Oliviero, character tenor, who formerly appeared in a spring season at the Metropolitan and who has been heard at Ravinia, San Francisco, Chicago and with companies abroad; and the two Metropolitan Opera Auditions of the Air winners, Annamary Dickey, soprano, and Mack Harrell, baritone.

Frank St. Leger, formerly of the Chicago and Covent Garden opera companies and musical director of the American Opera Company, has been added to the assistant conductorial staff and will concentrate upon preparation of Pelléas.

Greater Opportunity for Americans

Mr. Johnson reiterated his opinion that the war had opened up larger opportunities for American artists, as expressed in an exclusive Musical Courier interview in the issue of September 15. He pointed out that sixty-six per cent of the artistic personnel this year was American.

"I believe," he said, "that we shall have as successful a season if not one more so than that of last year. I believe this is our great opportunity. I think New York holds out to the artistic world what all the rest of the world has closed for artists, composers and creative musicians are flocking here.

"At the moment, we are slightly behind last year in subscriptions. Earle Lewis has informed me that we are about seven per cent behind last season at the moment in subscriptions, but this is without any information having been given concerning our plans. People are taking us on faith and I feel that we have the confi-

(*Continued on page 27*)

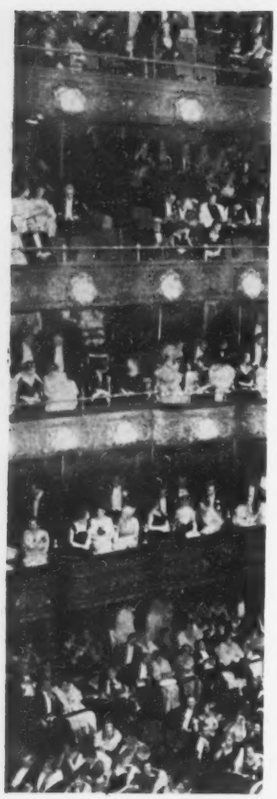


Photo by Wide World Studio

LODOVICO OLIVIERO

Photo by J. Abresch

MACK HARRELL

Photo by Wide World Studio

ANNAMARY DICKEY

ALEXANDER KIPNIS

Honor Charles L. Wagner: 30 Years "Creative Manager"

Colleagues Hail Impresario at Testimonial Luncheon Which Marks Beginning of His Fourth Decade in Managerial Field

It seems quite fitting that Charles L. Wagner will top his thirtieth anniversary as a concert impresario with another typical example of Wagnerian dynamism and exuberance: a book of personal memoirs (a bit wicked, we suspect) epitomizing the recent decades which are already becoming known as the Golden Age of Music.

But Mr. Wagner, as most everybody knows, is more than a writer of history. He is a maker of musical history with a fame that is already legendary.

In a nutshell, Wagner has been a commanding personality in three interrelated fields: concert management, the theater, and lyceum-chautauqua. He has directed the careers of Mary Garden, John McCormack, Amelita Galli-Curci, Frances Alda, Emmy Destinn, Will Rogers, Lawrence Tibbett, and a score of others. To catalogue all the names identified with the Wagner career would be a formidable task; anyhow, his memoirs will soon tell that story completely.

An unrelenting individualist, he is emphatically not a concert agent. He is that singular personality, a manager who disdains the percentage or similar conventional reward; he operates strictly as an impresario, risking his own dollars, dispensing his own largess, discovering new artistic personalities, building their careers, fashioning programs, and, if you please, reshaping professional physiognmies when needful.

Master in Three Fields

When Major Pond, ultimate in lyceum and chautauqua management, passed away some years ago, his associates wished to bestow the Pond mantle on the shoulders of the youthful master in this field of entertainment, Charles L. Wagner. But young Wagner declined.

Later, after the towering Henry Wolfsohn, founder of the Wolfsohn Musical Bureau, passed away, inducements were held out to Wagner that he take over the Wolfsohn labors. Again he declined. When the economic cataclysm descended on this country after the late Great Depression, efforts were made to consolidate Wagner's musical bureau into one of the great amalgamations. But he declined. As a firm individualist, he preferred to continue to function as Charles L. Wagner.

Mr. Wagner summarizes the essentials of musical management in two words: "Know" and "No."

"I never have the slightest difficulty myself," he says, "in being able to say 'No.'"

The stories relating to Wagner's instinct—or call it genius—in sensing artistic merit is another famous quality.

For example, he dropped in at a Tetrazzini concert one winter's evening in 1909 and became captivated with the promise of a wholly unknown Irish tenor programmed as the assisting artist.

He lifted this tenor out of obscurity; in three years, under his management, John McCormack became the outstanding concert attraction of the era; in thirteen years of their association as manager and artist the Wagner-McCormack team took in over five million dollars—the concert record of the world.

Bookings Tripled This Season

It is notable that the Wagner achievements are not in the past tense; during the current 1939-1940 season for instance, the Wagner bookings are triple over that of the last season. Mr. Wagner's insistence regarding the business of the local concert-giver, or in the average city, as a business and artistic function, not as a social or experimental pastime, has yielded such productive results that the nation is today studded with the local managements firmly planted by Wagner.

This attitude is typified in a little anecdote. A social-minded person in a certain large city wished to engage several of the Wagner artists.

"I would like to present these artists; I would also like to make arrangements so that I could entertain them at my home."

Mr. Wagner in one of his characteristic letters responded: "The fee for the artist is blank dollars. I charge one thousand dollars additional if the artist is to be entertained."

He is deeply impressed with the value of broadcasting. He points out that the vast new audience throughout this country has been created largely by radio.

The Wagner career began October 10, 1909, when as manager of the St. Paul Symphony he presented his first concert with Dame Nellie Melba as soloist. Since that time he has handled the details for some 10,000 concerts throughout America.

Mr. Wagner's origin was humble enough: he managed first the local "opree house" in Shelbyville, Ill. Thence he migrated to Chicago in the talent-selling wing of the lyceum and chautauqua business. Mr. Wagner stepped from the lyceum field into the music career in the season of 1909-1910, when he sold the Slayton Bureau to become manager of the St. Paul Symphony. By dealing with all the Eastern managers he soon learned many ramifications of the business end of music.

Some Wagnerian "Musts"

At that time he laid down certain principles which he has adhered to through changing times and conditions. He resolved always to keep his list of attractions small so that he could handle them personally; and he resolved always to handle only "the finest" attractions as he could judge them. Further, he made up his mind to contact local managers per-

(*Continued on page 29*)

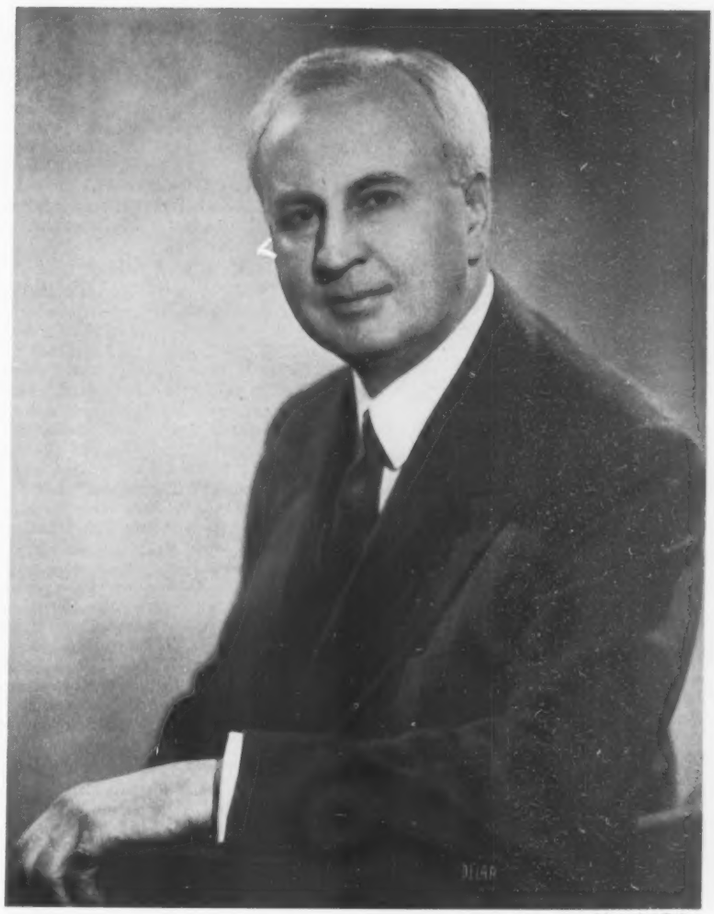


Photo by Delar

CHARLES L. WAGNER
. . . He has already managed 10,000 concerts.

LUNCHEON HONORING CHARLES L. WAGNER

on beginning his thirtieth year in concert management, Algonquin Hotel, New York, Oct. 10. Left to right, Robert C. Bagar, World Telegram; Orlando Barera, violinist; John Selby, Associated Press; Bruno Zirato, manager, Columbia Concerts; Pierre V. R. Key, Musical Digest; Alfred Human, managing editor, Musical Courier; Lawrence Evans, manager, Columbia Concerts; George H. Hilbert, President, Musical Courier; Francis D. Perkins, Herald Tribune; Edward W. Snowdon, host; Moriz Rosenthal, pianist; Edward Johnson, general manager, Metropolitan Opera; Charles L. Wagner; Leonard Liebling, editor, Musical Courier; John Majeski, Musical America; Paul Stoes, manager; Kenneth Klein, manager, Town Hall; Meyer Kurz; Richard W. Snowdon; Morris Gest, impresario; Julian Seaman, Cue; Jerome D. Bohm, Herald Tribune; Winthrop Parkhurst, Newsweek; Howard Potter. Mr. Johnson and Mr. Liebling paid tributes to the guest of honor, with Edward W. Snowdon, toastmaster. Morris Gest spoke briefly.

New York Recital Season Starts with Rush

Large Number of Bookings for Leading Halls—First Weeks See Opening of Sonata Series by Zimbalist and Sokoloff—Frieda Hempel Returns — Helen Traubel Bows in Lieder

New York's recital season, which began somewhat sporadically in the final week of September, has quickly gathered impetus, until in the opening fortnight of October the quota of events in leading halls equalled or exceeded that of last season. In the period immediately ahead, a large volume of bookings in New York's two leading halls will again necessitate the use of interim periods of the day, between afternoon and evening recitals, particularly at the week-end.

The season, which is to include a number of cycles, had its first example of this tendency when Efrem Zimbalist and Vladimir Sokoloff began their sonata series at Town Hall, Oct 7. Bowing as sonata players were also Harriette and Jules Wolffers, two young American artists, in the same hall, Oct. 3.

The early season yielded an exceptional success for a young native artist when Helen Traubel, American soprano, gave a notable first New York recital, particularly applauded in Lieder, on Oct. 8. Frieda Hempel returned to reveal again her familiar art as an interpreter in Town Hall, Oct. 6. Other vocalists heard were Virginia Pemberton, soprano, of the Chicago Opera, in New York debut, Town Hall, Oct. 4; Pia Igy, Roumanian soprano, who offered rare folk songs and arias in the same hall, Sept. 27; and Jane Prescott, soprano, heard in debut there, Oct. 7.

A promising instrumental debut was that of Mary Hill Doolittle, cellist, on the same day. Sylvia Seelig and Anne Mayrand, pianists, appeared in Town Hall on Sept. 29 and Oct. 2, respectively.

During the season's opening period, from Sept. 24 to Oct. 8, further mention is owing also to the fact that the following artists were heard in Town Hall: Joseph Locket, pianist, Sept. 24; Madrigal Singers, Sept. 26; Pasquale Ferrara, tenor, Sept. 30; Vicente Gomez, guitarist, Oct. 1.

The festival week of American music offered in Carnegie Hall under the auspices of the American Society of Composers, Authors and Publishers, is reviewed elsewhere in this issue.

Pia Igy Sings Folk Songs

Sixteen folk-songs, many of rare Eastern European variety, made up the most notable offering in the recital by Pia Igy, Roumanian soprano, at Town Hall on Sept. 27. Miss Igy, who combines strong gifts of personality with a voice of powerful timbre, sometimes charmingly modulated to a sensitive pianissimo, essayed old Italian airs and coloratura arias by Donizetti, Mozart, Delibes and Auber in the opening half. In these she was less successful, because of some variability in tone quality and scale, than later in her often moving and vivacious voicing of native songs. These were by Roumanian, Spanish, Russian, Czech, Slovak, Bulgarian, Armenian, Palestinian, Greek, Latvian, Lithuanian, Estonian and Finnish composers. Her dramatic ability and temperamental flair endowed her folk singing with an individual quality worthy of repeated hearing. Gleb Yellen was the accompanist.

MARY H. DOOLITTLE

Photo by DuBois, Chicago
VIRGINIA PEMBERTON

Sylvia Seelig Bows

Sylvia Seelig, a twelve-year-old pianist of poise and mature approach, and a pupil of Isidore Buchhalter, gave a first New York piano recital in Town Hall on Sept. 29. The major item came first—Mozart's sonata in C minor, which was dispatched with commendable understanding of the content and feeling for musical proportion and emphasis. Unlike many young pianists, Miss Seelig's playing seems to be "thought out" and not merely glib reproduction. On the mechanical side, her technic will doubtless be perfected later; she might with profit develop greater evenness of scale passages and more sparing use of the pedal, which sometimes blurred the clarity of design. The program included rare items in Gabrilowitsch's Thème varié, Godowsky's Devotion and The Miller's Song, shorter pieces by Westerhout, Laurens, Liadoff-Siloti, Dubois and Liszt numbers. The audience was most appreciative.

Anne Mayrand's Debut

Making her American debut in Town Hall on Oct. 2, Anne Mayrand, French pianist, selected Bach's Italian concerto, Chopin's B minor sonata, Schumann's Allegro (op. 8) and shorter works by Debussy, Chabrier, de Sévérac and Ravel. The newcomer proved to possess a substantial technical equipment and sensitivity of style. But her approach to the romantic was rather restrained, as though she felt a vitalizing revelation would be taken for mere virtuosity. The moderate-sized audience was cordial in its appreciation of her work.

Photo by J. Abresch
HELEN TRAUBEL

Harriette and Jules Wolffers Play Sonatas

Two seldom-heard works added novelty to the sonata recital by Harriette and Jules Wolffers in Town Hall, on Oct. 3. These were Ernest Bloch's sonata and that by Turina in D major (No. 1). The young artists showed praiseworthy seriousness in their approach. Mrs. Wolffers' violin tone was rather warmer in feeling than the music of her pianist-husband, if occasionally less mellifluous in quality than might have been desired. But she had ample command of style, as befits a pupil of Auer and Seidel. Mr. Wolffers, a member of the faculty of Malkin Conservatory, Boston, was an adept and unsentimental pianist. Both played with evident knowledge of traditions and varied styles.

There were times when the artists might have cast restraint away in favor of more fervid utterances. This was particularly true in the tempestuous and original pages of Bloch. The audience was of fair size and enthusiastic.

Virginia Pemberton's Recital Debut

At the Town Hall on Oct. 4 Virginia Pemberton, soprano, who has sung with the Chicago Opera, was heard in a four-language list with Giuseppe Bamboschek at the piano. Opening her list with Gluck, Haydn and Cimarosa airs, the newcomer proved an admirable French stylist in numbers by Saint-Saëns, Chaminade, Bizet, Loret and Chopin. A group of Lieder was followed by several English items. Miss Pemberton disclosed a voice of attractiveness, used generally with skill and understanding and demonstrated interpretative ability particularly in her French group. Mr. Bamboschek was an able assistant.

Frieda Hempel Returns

With her accustomed charm radiating from the Town Hall stage, Frieda Hempel delighted a large audience there on Oct. 6 in some French and English arias by Handel and songs of Schumann, Franz, Schubert, Brahms, Ravel, Grieg, Hahn, Strauss and then a group of folksongs which included airs of the Zuni Indians, from Costa Rica and French and German sources. Noted primarily as a Lieder interpreter, Mme. Hempel notably demonstrated this attribute especially in Schubert's Die Forelle and Strauss' Traum' durch die Dämmerung, although to select any items above the others might be regarded as unfair. Authority of style and inner understanding of her numbers always marks the work of this soprano, and her return was greeted with the enthusiasm it merited. Needless to add, encores were necessary. Celius Dougherty was an artistic associate.

Creative Photographers' Boston.
HARRIETTE and JULES WOLFFERS

Mary Hill Doolittle in Cello Program

Saturday afternoon (Oct. 7) witnessed the New York recital debut of Mary Hill Doolittle, young American cellist, in Town Hall, with Arpad Sandor as assisting pianist. Miss Doolittle, a product of Willem Willeke at the Juilliard School, and a member of Alpha Theta Chapter of Sigma Alpha Iota, proved a well schooled performer, producing a tone of pleasing quality and showing a keen sense of phrasing, structure and proportion in her work. Technically, she was quite able to encompass her list, which included the Brahms sonata in E minor, two movements from a Strauss sonata, that by Boccherini in C major, the Emanuel Moor Rhapsody, and short numbers by Pizzetti, Cesar Casella, Marshall Kernochan, Granados and Paul Bazelaire. One felt a certain lack of emotional sweep in the Brahms performances. Mr. Sander's accompaniments were adept, if rather lacking in ensemble feeling.

Zimbalist and Sokoloff Open Sonata Series

Resuming their sonata lists, Efrem Zimbalist and Vladimir Sokoloff on the afternoon of Oct. 7 in Town Hall offered Bach's second sonata in A major, Mozart's No. 30 (K. 306) and Beethoven's A major, No. 9, op. 47. Agreeable ensemble understanding and presentation was manifest in their joint efforts. If the Bach and Mozart were somewhat pedantically delivered, with the arrival of the Beethoven both artists achieved their best artistic form. The *andante con variazion* showed the violinist possessed of his vaunted technical accomplishments, his tone took on added lusciousness and both participants gave a beautifully colored and emotionally outspoken delineation. A large audience was keenly approbative.

Photo by Pach Bros.
FRIEDA HEMPEL EFREM ZIMBALIST

Jane Prescott's Debut

In Town Hall on the same evening (Oct. 7), Jane Prescott, soprano, assisted by Selma Adinoff, cellist, and Eleanor Well, pianist, was heard in debut recital. Miss Prescott had arranged a taxing list including arias from Magic Flute, Trovatore, Madam Butterfly, Lucia, Nozze di Figaro, Manon, and songs by Bohm, Tchaikovsky, Grovlez, Gerrit Smith, Debussy and Zelli. Her vocal material was of fresh quality, but its technical development was not equal to the demands made upon it in coloratura. Perhaps her best work was done in Bohm's Still wie die Nacht. Miss Adinoff, with Florence Reichner at the piano, played with facility a cello sonata by De Fesch and shorter pieces by Bach, Ravel, Schumann and Saint-Saëns.

Helen Traubel Triumphs in Lieder

One of the most impressive recitals of the early season was that at Town Hall on Sunday afternoon (Oct. 8), when Helen Traubel, American dramatic soprano, who has been heard in opera in St. Louis and with the Metropolitan in a spring season a few years ago, established herself as one of the outstanding Lieder artists of the day.

Miss Traubel has now refined her magnificent natural vocal gifts—a Brünnhilde voice with velvety richness in the fine lower register, and pealing top tones—so as to give gracious and thoughtful projection to song texts of the supremely eloquent variety.

Aided by the richly experienced accompaniments of Coenraad V. Bos, her opening group of Beethoven, including Gottes Macht und Vorsehung, Wonne der Wehmuth, Freudvoll und Leidvoll, and Die Trommel Gerühret, was done with dignity, broad feeling and also with playful naïveté when required. In the second group of Schubert and Brahms Miss Traubel achieved some superb accomplishments, both in the management of tone and penetration of emotion, in Aufenthalt, Wiegenlied and Seligkeit by the former, and Ruhe, meine Seele; Caecelie, and Zueignung (encore) by Strauss.

An English group by Earl Cranston Sharp, Carl Engel, Blair Fairchild and McNair Ilgenfritz preluded a final group in which Dr. Walter Damrosch was the guest pianist for her singing of Mary Rutledge's Lament from his opera, The Man Without a Country, and his song A Sick Child, and Du bist der Lenz from Die Walküre. Ovations were many.

Castelnuovo-Tedesco Sets Poems of Bard in Modern Idiom

Italian Composer-Conductor, Now on First Visit to U. S., Finds America a Good Place in Which to Work—Will Play His Second Piano Concerto with Philharmonic—Produces New Score—Clarity His Ideal in Writing—No Atonalist

By RUSSELL KERR

Shakespeare and music—a medium in which there have been age-long efforts to find the proper mating—has inspired many of the works by Mario Castelnuovo-Tedesco, distinguished Italian composer-pianist, now on his first visit to America.

Encountered in the office of his manager, Albert Morini, he related in a recent chat that he has a special affinity with the work of this poet, having set to music no less than 33 songs from the Bard's plays, and more recently composed five overtures inspired by the dramas, as well as a series of novel vocal duets for Eleanor Steel and Hall Clovis, based on scenes from three plays, with orchestral accompaniment.

Arriving in America in July, Castelnuovo-Tedesco, a spare, genial, keen-eyed, rather ascetic, man of 45, has become easily acclimatized to the life of this country. In his home in Larchmont, N. Y., he has been busily at work on new scores, including a violin and piano concerto for Jascha Heifetz, while awaiting the opening of the musical season, during which he will appear as pianist in a number of programs of his music.

His New York debut will be made on November 2 with the Philharmonic-Symphony Orchestra, when he will play as soloist in his second piano concerto. The same program lists his overture to Twelfth Night, to be conducted by Barbirolli.

"The latter is not incidental music to the play," he hastens to add. "I must explain that after I had set all the songs from the dramas, the idea occurred to me to dedicate an orchestral work to my young son, who is named Petruchio after the character in Taming of the Shrew. The overture on the latter subject was performed by Toscanini in 1932. The others followed—music inspired by Julius Caesar, The Merchant of Venice—played at the New York Stadium concerts last summer,—Twelfth Night, and Winter's Tale, the last conducted by Toscanini in Vienna and Budapest in 1935.

"Twelfth Night, which you will hear soon, is not a literal retelling of the story, so much as a work inspired by some characters of the play. There is a slow introduction picturing the dreamy Prince Orsino, who always asked for songs. The main section is more brilliant and depicts the character of the foppish Malvolio, while throughout the work are references to others, such as the heroine and the clown. Three old men dance to a tune suggesting an antique *galliard*. Each of these passages demands a special coloring and instrumentation.

MARIO CASTELNUOVO-TEDESCO

"The second piano concerto, on the same program, was written two years ago. I was, as you know, engaged to play it here last season, but my tour had to be postponed. It has never been done in Europe. Three movements include an opening one marked *vivo e leggiero*, a Romanza, in slow, dreamy tempo, and a final section, *impetuoso*. The second leads into the last, bridged by a cadenza.

"My conception of such a score is definitely one in which the solo piano shall have brilliant opportunity. I much admire the piano technic of Chopin, but I feel that in his concertos the orchestral parts are weak. My aim has been to unite the Chopinesque keyboard writing with a modern orchestral treatment, containing interesting development of themes and structure."

May Write for Band

Mr. Morini, who was present, smilingly interjected the remark that in a recent visit to Joliet, Ill., he was invited by President McAllister of the Joliet High School, to attend a concert of the Joliet High School Band, and a reception given in honor of guests from many parts of the country. "Here I was approached," said Mr. Morini, "by one of the leading publishers of the country, who asked me whether Castelnuovo-Tedesco would not be interested to write some music for bands. I was told that his name being so well known internationally, it would arouse much curiosity in advance about such compositions. He has given some thought to this idea, and will probably do some works in this medium."

Not Formidably Dissonant

Asked as to his position with reference to polytonality and its more formidable sister, atonality, the composer remarked that he was not among the more extreme disciples of sound and fury.

"There are occasions when a complicated type of harmony has a definite use, but it should not rule out the use of uncomplicated forms. In setting a Dante sonnet, for example, I believe polytonality is not in place. But in some modern texts, the opposite is true. I have no prejudice in this matter, but generally prefer to use the simplest way to say a thing. I think it is significant of my trend that my earliest compositions were more complicated than my later ones. "In composition, I have no set theory as to how to work. Every sort of piece needs a different type of technique. My output has been versatile. For example I have written concertos for piano, violin, cello, harp, and perhaps of most interest, one for the guitar and a small orchestra, for Segovia. Each type of solo voice, in my opinion, needs a particular kind of accompaniment. In each case there is a problem to solve. In accompanying the fragile voice of the guitar, I used 16 instruments, giving a variety of color without great weight, only four being heard with the soloist at any time. The setting I devised was one each of flute, oboe, bassoon, horn and double bass, two clarinets and two each of the four principal string families, plus timpani, which always plays *piano*."

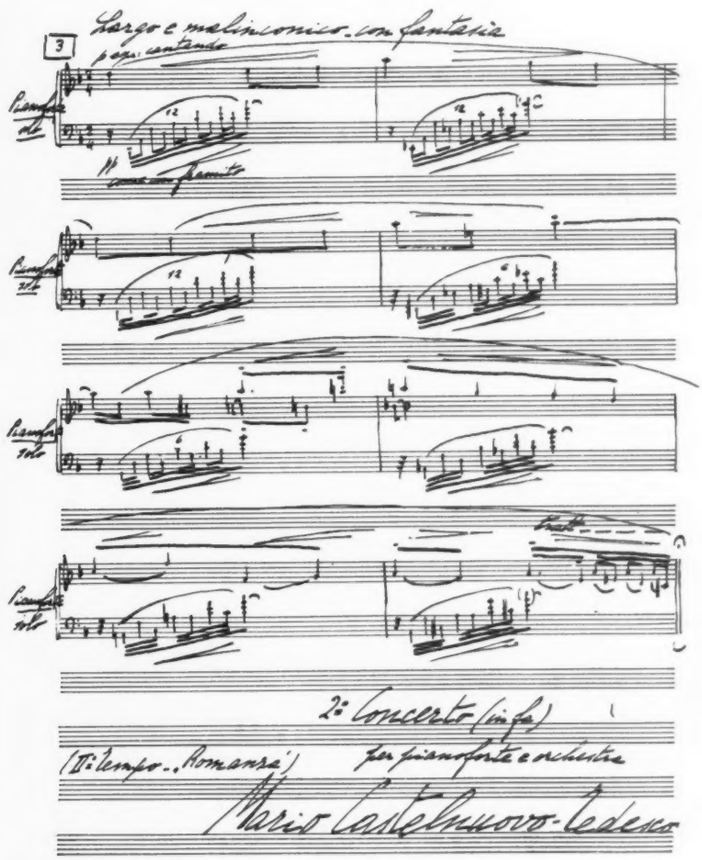
Wrote New Chamber Opera

When queried as to his most recent works, he mentioned that he has completed a chamber opera on the Twelfth Century play of Aucassin and Nicolette. One singer, of medium voice, tells the story, which is enacted by marionettes. Quasi-parlando writing alternates with actual songs.

"Though this was conceived at least twenty years ago," Castelnuovo-Tedesco said, "I did not then complete it, as I felt it would be a rival to the charming puppet opera of my friend, de Falla, El Retablo de Maese Pedro. Later I found it could be done without any such conflict. The instrumental scoring is for a small ensemble of flute, oboe, clarinet, bassoon, trumpet, harp, plus string quartet. There are three short acts."

Born in Florence in 1895, Castelnuovo-Tedesco studied at the Cherubini Conservatory, then piano at the Scuola Del Valle and composition with Pizzetti, of whom he became a favorite pupil. His comic opera, La Mandragola, won the Italian Government competition in 1925 and was premiered in Venice the next year. He is also known for his incidental music to plays, several of which have been heard at the Florentine May Festival, and his ballet with chorus, Bacchus in Tuscany, was done at La Scala in 1931.

Asked whether he used folk music in actual quotation in his works or made much use of Gregorian and other modes, the composer said that he did this only occasionally and very sparingly, as when the old round, Frère Jacques, briefly appears in his puppet opera. "One should, I feel, always create his own themes, as only in this way can he give enduring originality to his works."



AN EXCERPT FROM THE 2ND PIANO CONCERTO BY CASTELNUOVO-TEDESCO

Development of South Africa Opens New Field for Tours

Rose Bampton Tells of Recent Visit to the Sub-equatorial Land —Conditions There Favorable to Appreciation — How Ward French Prepared Itinerary for Community Concerts

"It was really like carrying coals to Newcastle rather than a message to the uninformed," said Rose Bampton, American soprano of the Metropolitan Opera and concert, as she discussed her recent tour of South Africa, under the auspices of the Community Concerts Service of Columbia Concerts Corporation. The tour was the first linking up of communities on that continent with American musical activities and was a pioneering venture on the part of the Community Concerts Service.

"By that I mean that I found the audiences remarkably informed as to the best things in music," Miss Bampton continued as she and the Musical Courier interviewer talked in the office of Ward French, who had arranged her tour.

"As a matter of fact, I attempted just once to use a so-called light song on one of my programs and the reception accorded it convinced me that I should eliminate it. They wanted Lieder, arias and the art songs which they had heard in recordings. You see they have had to depend upon these recordings, which are always of the best artists, because they lack the radio programs and the volume of concerts that we have in this country.

"But they do know the best and they want only this. I have never sung to audiences with a larger portion of musically informed listeners. Many brought their scores to the concerts and followed right along with me and with my husband, Wilfred Pelletier, who accompanied me and also conducted the Cape Town Symphony Orchestra. In one city, in fact, the manager of the music store reported that his complete supply of numbers on my program had been sold out and we couldn't buy any more.

"That they appreciate good music was shown by the fact that I had to include thirty-five numbers on my programs, seventeen on the regular list and the others as encores. And the auditoriums were practically sold out although at the beginning there had been considerable hesitancy as to whether the promised artists could be expected to come. Some of them didn't believe that prominent singers and musicians would make that long trip for their Community Concerts, but I am happy that I was selected to be the first and I am looking forward to returning when my engagements permit.

Fine Concert Halls Abound

"I must say a word about those auditoriums: in every city there is a magnificent municipal auditorium so there was no question, as sometimes happens here, about securing a school or hall for the concerts.

"I found that although the people may be Dutch or English in ancestry, they are Latin in temperament, in their reaction. Once they had taken an artist to their hearts, they really couldn't do enough for that artist. Their friendships were as warm as their welcome and they were extremely cordial.

"I have sung on the Continent and in England as well as in this country and so I wanted to go to South Africa because I believe an artist should have an international experience but truly, I was literally dumbfounded at their reception and their keen appreciation of the best in music."

Mr. French, who just a year ago, went to South Africa in response to a request by Lucille Thompson to help her start the Community Concerts Association plan there, declared that the audiences could not believe that a young artist, at her artistic peak, would make the long journey for the limited number of engagements available the first season.

"I wanted to show them that it could be done," he said, "and much of the credit for the success of the venture is due to Miss Bampton. In too many cases in the past artists had visited South Africa only when they were preparing to retire.

ERNEST McCHESNEY (right), tenor of the Chicago City Opera, with Franz C. Bouman, managing director of the Holland-American Line. Mr. Bouman arranged for the tenor's passage home from Europe when war broke out.

SAILING ON THE SS. ARUNDEL CASTLE for South Africa, Rose Bampton and her husband Wilfred Pelletier, enjoy the sunshine on deck.

Expansion of New Territory

"This year only ten cities completed their organization. Next year, Miss Thompson believes from twenty-five to thirty cities will participate. In proportion to the population, I found South Africa more musically appreciative than many of our own cities in this country. They all worked together, all cooperated and they want more next year.

"I am convinced that the Community Concert Association plan will eventually fill as great a need and become as popular in South Africa as it has become in the United States and Canada. South Africans are extremely musical, but they have never had presented to them before an opportunity to carry on their concert activities as a civic, cooperative venture. I believe as soon as the plan is thoroughly understood, and now that the caliber of attractions it is possible to present has been demonstrated, the South African music lovers will, through the medium of this plan, make their country one of the really important concert centres where the leading artists each year will be seeking tours with considerable anticipation."

Among the Fauna

Miss Bampton said that she had appeared in Cape Town, Grahamstown, Port Elizabeth, East London, Kimberley, Bloomfontien, the capital of the Orange Free State where the auditorium of native woods was "truly magnificent," Johannesburg, Pretoria, Brakpan and Krugersdorf.

In the course of her travels, particularly in the Kruger game reserve, Miss Bampton said she had found plenty of wild animals moving with entire freedom. The roaring of the lions had kept her awake for one night, she said, but she found the natives were not concerned with them. Miss Bampton cited one instance where she had left her car to "snap" Mr. Pel'etier. Mr. French also got out and suddenly found a lion beside him.

"I don't know what I did, but I'm still here," he declared and Miss Bampton added that she had secured "a wonderful picture."

H. A. S.

Bernard Herrmann Weds

Bernard Herrmann, American composer-conductor of CBS, was married on October 2 in Brooklyn, N. Y., to Lucille Fletcher, writer and musician, formerly associated with the broadcasting system. They have left for Hollywood where Mr. Herrmann will write and conduct the score for RKO's Heart of Darkness, based on the Conrad story. Mr. Herrmann's Moby Dick, dramatic cantata, is to be performed in April by the New York Philharmonic-Symphony Society under John Barbirolli.

Viktor Fuchs Teaching in N. Y. and Philadelphia

Viktor Fuchs' schedule of teaching this season includes Wednesday and Saturdays in Philadelphia at the Outland Studios; Tuesdays and Fridays at the Chatham Square Studios, N. Y., and at his New York studios.

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Leon Elzin photo, N. Y.

Boston Orchestra Stages Its Own Series of American Music Events

Two Pre-Season Concerts Free to Public Introduce Many Native Works—Changes in Symphony Personnel

BOSTON.—Apart from two pre-season "special concerts in honor of the American composer" by the Boston Symphony Orchestra, the season here is still marking time.

These concerts were announced after the protest in New York by the American Federation of Musicians which resulted in the Boston orchestra's not appearing at the 25th anniversary celebration of ASCAP. Free to the public upon application to Symphony Hall, the concerts drew packed houses and left about 5,000 requests for tickets that could not be fulfilled.

The first program, Oct. 4, brought forward the E major Suite for strings, Op. 63, by the late Arthur Foote; Skyscrapers by John Alden Carpenter; three excerpts from Through the Looking Glass (Deems Taylor); the "Romantic" Symphony by Howard Hanson, and the "Angelus" movement from the Third Symphony by the late Henry Hadley.

Composers Fêted

Dr. Serge Koussevitzky, who conducted; the orchestra and the two composers present—Mr. Carpenter and Dr. Hanson—were awarded enthusiastic applause by an audience notable for its balance between youth and middle age. Although this is a conservative town, evidently there are many over 50 willing to brave the terrors of modern music.

The program testified to the advance made by the American composer. While a strict definition of native American music as music of a flavor, style and technic to be found nowhere else in the world does not hold true, it is yet certain that American music is no longer an artistic stepchild. An American school is slowly but definitely emerging.

Mr. Foote's Suite is as original and as nearly an American music as one could find, yet not of the jazzy nature that characterizes Skyscrapers. If the technical derivation of the Hanson Symphony and Mr. Taylor's fanciful suite are European, these works proclaim, by salient passages, the American spirit of their composers. Probably the Hadley movement was the least American of the lot.

The Boston Symphony gathers for its 59th season with but few changes of personnel. The following are newcomers: Phillip Kaplan, Boston, second flute; Pasquale Cordillo, North Adams, E-flat clarinet; Karl Zeise, Boston, cello; Henry Greenberg, New York, and Paul Prose, Boston, double-basses; Eugene Lehner (formerly of the Kolisch Quartet), viola, and Emil Kronsand, viola.

Rosario Mazzeo moves from E-flat clarinet to bass clarinet, replacing Paul Mimart, who has retired. All members of the orchestra who were in Europe when the war began are back, save three. Yves Chardon, cellist, is reported in the French infantry, and will not return. On the other hand, Mr. Bernard, viola, and Mr. Tortelier, cello, are planning to come back, it is said.

DORIS DOE (left) and **VANDY CAPE** at the former's summer home, Rhythm Hill, at Bennington, N. H., where Miss Cape visited after presenting her Singing Satires for ten weeks at Crawford Notch, N. H.

Critics Back from Europe

Two music critics, Alexander Williams, of the Herald, and Warren Storey Smith of the Post, have returned to Boston. They also were in Europe at the outbreak of hostilities.

As information can be pieced together, it appears that the Boston musical season will be quite normal, save for the absence of some European artists who for one reason and another, will not be on these shores for the months to come.

C. W. D.

Chesapeake Bay City Founds New Ensemble

Maryland Symphony Orchestra Formed in Baltimore

BALTIMORE, MD.—The Maryland Symphony Orchestra, Inc., has just been formed and will give one concert monthly during October, November and December. Future plans of the orchestra, which will be conducted by Wolfgang Martin, who recently came to this country from Vienna, will be announced later. The orchestra will number 41 men and will be a sort of sinfonietta. The concert master will be Gerald Eyth. Many of the members of the orchestra will be drawn from the ranks of the Baltimore Symphony Orchestra which will start its season in January.

All of the concerts will be given at the Auditorium Theatre which seats 2,750 and prices will range from $1.50 to 50 cents. The concerts will be held on Sunday evenings. There will be no soloist for the first symphonic program but at the second a pianist will be the soloist and at the third, a violinist. The soloists will be Baltimoreans. An effort will also be made to present new works by composers of this city.

The orchestra will be managed by Leonard McLaughlin. G. K.

Georgia Graves to Sing Finnish Works in Town Hall

Georgia Graves, contralto, will give her third New York recital at Town Hall on Oct. 25, with Conrad Forsberg as her accompanist. During the past summer Miss Graves spent five weeks in Scandinavia. She visited and sang privately for Jean Sibelius, presenting a program of his songs. Later she gave a private recital for Yrjö Kilpinen, Finnish composer. Miss Graves will introduce some of his songs at her Town Hall recital and again will sing a group of Sibelius numbers.

After the New York recital, Miss Graves will make a tour of the South and in January goes to the Middle West.

Mahler Joins Faculty at New School of Music

Fritz Mahler has been added to the faculty of the New School of Music in New York. Mr. Mahler is giving courses in conducting and the technique of orchestral playing. He also will direct the school orchestra as well as a course in harmony and form especially planned for the orchestra members.

Coffer-Chantal Sisters Plan Two-Piano Program

Violette and Helene Coffer-Chantal will give a program of music written entirely for two pianos at their New York recital in Town Hall on November 25.

Ernö Balogh Starts Tour

Following his New York Town Hall recital on October 9, Ernö Balogh, in his third year as a solo pianist, started a coast-to-coast tour which will take him to thirty-five cities. Mr. Balogh's latest composition, Peasant Dance, will be introduced during the season by Ethel Bartlett and Rae Robertson, English duo-pianists, for whom it was written. Marjorie Lawrence and Lotte Lehmann are to include his songs in their concert repertoire.

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Photo by Lipnitzki, Paris

CHARLES

MILLER

American Conductor

•

"Very attractive was the concert by the American conductor, Charles Miller, who directed authoritatively and persuasively the Colonne Orchestra at Salle Gaveau. The program consisted of Beethoven's Seventh Symphony, Pupazzetti by Casella and Stravinsky's Fire Bird Suite."—Excelsior, Paris

"For our taste he seems to do his best work in contemporary music. Pupazzetti Suite by Casella and Stravinsky's Fire Bird Suite were especially well performed."—L'Epoque, Paris

"The Budapest Symphony orchestra was directed by the young American conductor Charles Miller . . . He did extremely fine things with the second Symphony by Brahms, Wagner's Siegfried Idyll, as well as Casella's Scarlattiana Suite with the composer at the piano. . . . Mr. Miller also presented his own American Rhapsody 'Appalachian Mountains,' a splendidly orchestrated work."—Pesti Hirlap, Budapest

"Two interesting artists were heard at the concert of the Budapest Symphony Orchestra. The conductor was the young American, Charles Miller and the soloist was Alfredo Casella, Italian pianist and composer. At the beginning of the program we heard Mr. Miller's excellent transcription for strings of Vitali's Chaconne. . . . Then came Brahms' second symphony which was given a fine interpretation by the young American conductor. . . . The audience acclaimed Mr. Miller wholeheartedly."—Nemzeti Ujsag, Budapest

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Suite 705, 119 West 57th Street,
New York City

St. Louis Players To Mark 60th Year

Münch and Chavez Booked to Appear on Podium with Forces Under Golschmann

ST. LOUIS.—Launching the St. Louis Symphony Orchestra's gala sixtieth anniversary season, Vladimir Golschmann will conduct the inaugural concerts of the season on November 3 and 4, in the Opera House of the Municipal Auditorium. An impressive list of soloists and guest conductors will appear during the season.

Eighteen pairs of subscription concerts will be offered, closing on March 21 and 23. All afternoon programs in the regular series will be held on Friday afternoons, except the season's closing matinee concert, which will be given on Thursday. All evening performances will be presented on Saturdays.

Golschmann is returning as musical leader of the orchestra for his ninth successive year. Scipione Guidi will return as concertmaster and assistant conductor; Max Steindel, as first cellist and personnel manager.

The orchestra will introduce to this country as guest conductor, Charles Münch, French conductor and director of the Paris Conservatoire Orchestra, on December 28 and 29. Carlos Chavez, Mexican composer-conductor, also will return to officiate at a pair of concerts.

Simon Barer, Russian pianist, will make his St. Louis debut as the orchestra's initial soloist of the season. Other soloists scheduled are Willard MacGregor, Vladimir Horowitz, Walter Gieseking, Ray Lev, pianists; Gladys Swarthout, mezzo-soprano; Raya Garbousova, cellist, and Nathan Milstein, violinist.

In additon to the regular subscription series, the orchestra will appear locally in popular, student and high school concerts, and with the Ballet Russe.

Operatic Series Opening

No advices have been received here that would indicate any changes in the coming season's musical set-up due to the European upheaval. The various artists scheduled for concert appearances are expected to fulfill their dates, according to information received from their respective managers.

The season here was to open with the St. Louis Grand Opera forces leading off with a performance of Verdi's Aida on Oct. 14. The casts were recently announced as follows, though it was not certain that all the foreign artists would arrive on time: Aida was to present Maria Caniglia in the title role, with Bruna Castagna singing Amneris; Frederick Jagel, Rhadames; Fred Destal, Amonasro; John Gurney, Ramfis, and Lorenzo Alvary, the King.

La Boheme on Oct. 21 will have Bidu Sayao as Mimi; Nino Martini as Rodolfo; Silvia Brema as Musetta; Jeffrey Gould as Shaunard; Lorenzo Alvary, Colline, and Pompilio Malatesta, Benoit and Alcindoro.

Amelia Goes To The Ball will be the first part of a double bill on Nov. 14 and will be sung by Florence Kirk, Robert Weede, Giulio Gary and Lorenzo Alvary. Pagliacci will have Giovanni Martinelli singing Canio; John Charles Thomas, Tonio; Livia Dobay in debut here as Nedda, and Weede and Karl Laufkoetter as Silvio and Beppe, respectively.

The final preformance on Nov. 20 will present Siegfried, with Lauritz Melchior and Marjorie Lawrence leading the cast, which will also comprise Enid Szantho, Oscar Lassner, Fred Destal, Lorenzo Alvary and Karl Laufkoetter. An orchestra of sixty-five musicians and a chorus of equal number will complete the ensemble, with Laszlo Halasz as musical director and Dr. Ernst Lert in charge of the stage.

The five Civic Music League attractions beginning on Nov. 7 will be Ezio Pinza, bass-baritone; Robert Virovai, violinist; Argentinita and her dancers; Artur Rubinstein, pianist and the Minneapolis Symphony Orchestra. Secretary-manager Alma Cueny reports one of the best seat sales in the history of the League. O. C.

LILY PONS VISITED THE SUMMER CAMP OF FRANK LA FORGE in Canada to prepare programs for her fall tour. During an "intermission" Miss Pons, left, posed with Horace, an Indian from the vicinity, and Mr. and Mrs. La Forge.

Philadelphia Men Return from Europe

Rehearsals Begin with Missing Players Back—Curtis Opens 16th Year—Simfonietta Plans

PHILADELPHIA.—The Philadelphia Orchestra resumed rehearsals on Oct. 1, with Eugene Ormandy, conductor, returned and recovered from the torn shoulder tendon from which he suffered last season. The three members of the orchestra who were abroad have also returned: Marcel Tabuteau, first oboe, and the two double bass players, Albin Hase and Heinrich Wiemann. There are four new members of the orchestra, Frederick Vogelsang, violinist; Benjamin Heifetz, cellist; Theodore Seder, French horn, and Gordon M. Pulis, trombone.

Opera Company Plans Two English Productions

From the Philadelphia Opera Company comes the news that Sylvan Levin, its music director, has finished an entirely new translation of Mozart's Marriage of Figaro, which will be the second of the organization's presentations this season. He has aimed to make his text easy for the singers, but at the same time to set forth the intricacies of Beaumarchais' rather involved plot in natural English. Only two of the operas to be presented this season will be given in English, The Marriage of Figaro and Johann Strauss' The Bat. These, being comedies, depend on the clearness of their lines for their humor to be understood.

Simfonietta's Schedule

The Philadelphia Chamber String Simfonietta, now in its fourteenth season under Fabien Sevitzky, its founder and only conductor, announces a series of three evening concerts in the Bellevue-Stratford ballroom on Thursday evenings, Oct. 26, Feb. 15, and April 11, and its twelfth annual children's concert on Saturday morning, April 6.

Curtis Opens New Year

The Curtis Institute of Music began its 16th academic year, Oct. 2, with 201 students enrolled. New members of the faculty beginning their work this month are Stuart Wilson, teacher of singing, English diction, vocal repertoire and ensemble; Hans Wohlmuth, opera class; Simon Kovar, teacher of bassoon; Domenico Vittorini, teacher of Italian; Eleanor Field, academic tutor; Rudolf Serkin, who will teach piano, is not due at the school until November.

The director, Dr. Randall Thompson, has organized a course of lectures in the history and literature of music to be given by guest speakers during the year and open to all students. As a member of the faculty, Dr. Thompson has a class in orchestration.

Marcel Dupré will give a short organ recital for students in Casimir Hall, Tuesday afternoon, Oct. 17. At the close of the all-Bach program, M. Dupré will improvise a fugue on a subject submitted by Dr. Alexander McCurdy, teacher of organ at the Institute.

Radio Chamber Series

The eleventh annual series of Curtis Institute radio concerts, over the Columbit Broadcasting System, starts Monday afternoon, Oct. 16, with a program by the Curtis String Quartet. Twenty-eight broadcasts have been arranged, six of them to be given on Monday evenings. The afternoon concerts are at four o'clock, the evening ones at ten-thirty.

M. M. C.

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New Ballet Theatre Plans N. Y. Season

Notable Choreographers and Dancers Form Company, Which Announces Novel Repertoire

A new dance organization, the Ballet Theatre, including former members of the Russian Imperial Ballet as directors, together with British and American artists, has announced a season to open in New York on Jan. 4, the theatre to be announced later. Its plans include a variety of choreographic direction and many new works to receive premieres.

Eight choreographers have been engaged to stage novelties and revivals of old ones. These include Michel Fokine, Adolph Bolm, Mikhail Mordkin, all formerly of the Imperial Russian Ballet and residents of this country; Antony Tudor and Andrée Howard, young English choreographers; Agnes de Mille and Eugene Loring, both Americans, and José Fernandez, who will stage Spanish works exclusively.

The repertoire will include revivals of Les Sylphides and Carnaval by Fokine, Ballet Mécanique to music of Mossolov, Prokofieff's Peter and the Wolf and a third ballet by Bolm; Voices of Spring, The Gold Fish, Giselle and La Fille Mal Gardée by Mordkin; Lady Into Fox (music by Honegger) and Schubert's Death and the Maiden by Miss Howard; Dark Elegy and Jardin aux Lilas by Tudor; unnamed works by Miss de Mille and Loring; a Negro version of Milhaud's Creation du Monde and a new ballet with music by Raymond Scott.

Rudolf Orthwine, president of Advanced Arts, Inc., which sponsored the Mordkin Ballet, is president of the new organization.

Principal dancers engaged thus far include:

Patricia Bowman, Edward Caton, Lucia Chase, Karen Conrad, Leon Danielian, Vladimir Dokoudovsky, Viola Essen, Miriam Golden, Kari Karnikoski, Alexis Kosloff, Hugh Laing, Annabelle Lyon, Peter Michael, Jack Potteiger, Dimitri Romanoff, Nina Stroganova, Rigmor Stroem, Leon Varkas, the Misses de Mille and Howard and Mr. Loring and Mr. Tudor.

Associated News Photo Service

CARL HEIN,
director of the New York College of Music. This institution, the oldest school of music in New York City (62d year), continues instruction in all departments of music. Thirty-one instructors make up its faculty.

Metropolitan Guild Notes Members' Gain

First Meeting of N. Y. Season Hears Reports from the Chairman—New Publication

A twenty per cent increase in membership and cash payments ten per cent better than at this time last year were reported by Mrs. August Belmont, chairman, at the first meeting of the Metropolitan Opera Guild this season at the Hotel Pierre, New York on October 4.

"We think that in our five years we have proved not only that we wish to support the Metropolitan management from which we have purchased nearly $290,000 worth of tickets but that the Guild can be of real service to its members," Mrs. Belmont said.

Mrs. Belmont referred to "three shadows" on the Guild's horizon. She spoke feelingly of the recent death of Lawrence Gilman, critic of the New York Herald Tribune, and cited as another the uncertainty as to the future of the opera house. The third "shadow" she styled the current hostilities in Europe.

Mrs. John De Witt Peltz announced the publication on November 1 of the Metropolitan Opera Guide, by the Guild and also disclosed the lecture course to be given by Roy Dickinson Welch of Princeton, Olga Samaroff Stokowski, Otto Luening of Bennington College and Erich Leinsdorf.

General Manager Edward Johnson described at length the plans for the new season and also spoke of the new artists to be heard.

Two members of the company who were awarded contracts as prize winners of the Metropolitan Auditions of the Air, Anna Kaskas, contralto, and Mack Harrell, baritone, were soloists.

Photo by Apeda

ELSA BAKLOR,
soprano, will give a New York recital in Town Hall on October 22. Miss Baklor's program will open with Sholom Aleshem (Peaceful Greetings) by Mana-Zucca, and close with groups of Spanish and Hungarian folk songs presented in costume.

Daughter Born to Mrs. Yehudi Menuhin

SAN FRANCISCO.—A daughter was born to Mrs. Nola Nichols Menuhin, wife of the concert violinist, Yehudi Menuhin, on September 29. The child, the first-born of the couple, will be named Zamira.

WINIFRED CHRISTIE

HAS RETURNED TO NEW YORK

from a Brilliant Four Months' Tour in South America, Where She Appeared in Buenos Aires as Soloist with the Teatro Colon Symphony Orchestra, Jose Iturbi Conducting, and in Montevideo with the Sodre Symphony Orchestra, Maurice Miles Conducting, and Played in all the Leading Cities of South America Giving Eight Different Recital Programs.

"Recalled Nine Times in Program Conducted by Iturbi." —*Special cable to the New York Times*

"Prolonged applause from capacity house." —*Prensa*, Buenos Aires

"A sure and brilliant technic at the service of an attractive artistic personality."—*La Nacion*, Buenos Aires

"A great musician—Extraordinary was her rendering of Beethoven's Sonata in D minor and Bach's Prelude and Fugue in C sharp minor."—*Herald*, Buenos Aires

"An expressive virtuoso with a perfect and brilliant technic."—*Correo de Manha*, Rio de Janeiro

". . . an artist of such interesting personality. . . . Admirable technic and exquisite sensitiveness as an interpreter."—*El Pais*, Montevideo

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"Preparedness" in Art of Opera Singer Termed First Law of Successful Career

Paul Althouse Recounts Steps That Led to His Evolution as Wagnerian Tenor After Interval of Concert Singing

Paul Althouse, tenor of the Metropolitan Opera and also of concert and recital, will have a particularly active season, for he plans to do more teaching than formerly. When the interviewer dropped in at his New York studio just as he was about to start his morning's work, he stopped long enough to say that he was to be soloist with the Boston Symphony Orchestra on November 11, and that he would again this season sing for the Chicago and Metropolitan Opera Companies. His long career in opera and also in concertizing all over America and Europe, he said, made him realize more than ever the need of preparedness in his students and the need of a firm foundation in different aspects of the art. He recalled his own early training and how he started his operatic career in the chorus.

"While in college," he said, "I ran across an ad in the paper that Hammerstein was to have a season at the Opera House in Philadelphia. I tried out for a job, and as a result was engaged as one of the members of the chorus. This was preparedness for the future as an opera singer, something which I had firmly decided I would become.

"After having studied and sung most of the Italian roles which were suited to my voice, at the Metropolitan and elsewhere, I felt that my preparedness had to take another form. For six years, I therefore worked practically day and night, learning the Wagnerian repertoire. This was during the period when I had left the Metropolitan to devote my time solely to concert and recital. Since that time, as you know, I have specialized in Wagnerian repertoire, and have sung with the Metropolitan, Chicago, Los Angeles, Philadelphia, Stockholm, Stuttgart and Berlin Operas.

"Then came the time when the result in preparedness in my career took a different angle and I concentrated on the training of voices. For the past six years I have done some teaching. Because of the necessity of my being away from New York a great deal, I have, however, had to devote myself to the teaching of professionals, singers, and teachers."

America's Teachers Now Pre-eminent

In conclusion, Mr. Althouse stated that he believed that the same type of preparedness could be had in the United States as had been formerly to be found only in Europe.

"Today," he said, "we have the best teachers in all branches of music, instrumental or vocal." G. N.

Photo © by Leon Elzin

PAUL ALTHOUSE

Birmingham Schedules Variety of Programs

Schools, Choruses and Other Artists Contribute to Plans

BIRMINGHAM, ALA.—The Birmingham Conservatory of Music, Dorsey Whittington, director, has begun its forty-fourth year with a faculty of forty teachers, and a student attendance of some 500. Additions to the Conservatory faculty this season include Ivan Rasmussen, formerly head of voice department of Judson College, and Martha Dick McClung, contralto, also instructor in voice.

Kate Mims Smith, of the Conservatory faculty, spent the summer in London, touring the continent after six weeks' study in the Tobias Matthay School of Music.

Fritz Kreisler, violinist, has been added to the Celebrity Series artists to appear here in concert under the local management of Mrs. J. W. Luke.

May Shackelford, soprano, formerly of Birmingham but now of St. Petersburg, Fla., was presented in concert here under the auspices of the choir unit of St. Mary's on-the-Highlands. She was accompanied by Eugenia Earle, pianist, in this program.

The Handel Choral Society enters its sixth season with a full program of concerts. Harrell Biard is conductor, and Laurilla Kimbrough and Sam Gagliano, accompanists. Officers of the society elected to serve this year are: Howard Burton, president; M. J. Kaste, vice-president; Catherine Colgan, secretary; Elsie Robbins, treasurer; Joe Ambrose and Jack Persell, librarians.

The Apollo Boys Choir, one of Birmingham's musical assets, has returned from camp in North Carolina, where they were visited by Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs. Coleman Cooper, director, has arranged an extensive Midwest concert tour which will take them into Canada. This choir is filling many of the concert engagements cancelled by the Vienna Choir Boys, he stated.

The Birmington College of Music, Guy Allen, dean of the Faculty, has opened his new term auspiciously with a large enrollment. Mrs. J. M. Murray, pianist, has been added to the faculty, in charge of the Sylacauga branch. A. G.

Harriet Eells at World's Fair

Harriet Eells, mezzo-soprano, was principal soloist on September 29 at the concert in the Metropolitan Theatre of the Business Systems and Insurance Building at the World's Fair. With Arpad Sandor at the piano, Miss Eells featured a group of Kentucky mountain folk-songs. The Metropolitan Trio, Edith Schiller, pianist; Eudice Shapiro, violinist, and Virginia Peterson, cellist, assisted.

Dorothy Orton in Debut

Dorothy Orton, soprano, has returned from a European tour during which she appeared in many cities abroad. Miss Orton was soloist with the Budapest Symphony among other engagements. During her visit she collected many French songs, by Debussy, Fauré and Poulenc, rarely heard in this country. Miss Orton makes her New York recital debut this season.

Hero in Benefit Concert

Stephan Hero, violinist, and Jan Kiepura, Metropolitan Opera tenor, gave a joint recital on October 11, for the benefit of Polish war victims at the Sixty-ninth Regiment Armory, New York.

Peabody Announces Scholarship Winners

Awards in Variety of Fields Attract Many Contestants

BALTIMORE, MD.—The Peabody Conservatory of Music announces the winners of the competitions for scholarships. The contestants represent twelve states, and the members of the faculty who took part in the competitions unanimously agreed that the standard of musicianship was higher than in previous competitions. The winners are as follows:

THREE-YEAR SCHOLARSHIPS

Peabody Violin Scholarship, No. 4—Maria De Maria, Media, Pa.
Peabody Viola Scholarship, No. 1—Lydia Farquahar, Alexandria, Va.
Peabody Violoncello Scholarship, No. 1—Fred Blachly, Washington, D. C.
Woods Voice Scholarship—Richard Sharretts, Baltimore.
Snellenberg Voice Scholarship—Carolyn Creighton Long, Baltimore.
Boise Composition Scholarship—LaMar Parrish, Washington, D. C.
Peabody Organ Scholarship, No. 2—Helen Howell, Mendham, N. J.
Peabody Piano Scholarship, No. 1—Fred Griesinger, Cleveland Heights, O.
Peabody Piano Scholarship, No. 2—Virginia Reinecke, Catonsville, Md.

ONE-YEAR SCHOLARSHIPS

Clarinet—John Maxwell, Baltimore.
Flute—John Burgess, Catonsville, Md.
French Horn—Hans Fisher, Highland Park, Mich.
Oboe—Raymond Kolman, Baltimore.
Trumpet—Donald Fisher, Baltimore.
Tympani—Jack Behrend, Baltimore.

ONE-YEAR SCHOLARSHIPS

French Horn—William S. Hart, Jr., Baltimore.
Organ—Eugene Frey, St. Paul, Minn.
Milton Hodgson, Gainesville, Fla.
Piano—Ruth Buettner, Baltimore.
Frances Kressin, Washington, D. C.
Arlette Tetu, Baltimore.
Trumpet, shared by—Frank Paine, Baltimore, and Ralph Phillips, Providence, R. I.
Cello—Rex Jones, Swarthmore, Pa.
Voice—Robert Beam, Towson, Md.
Juanita Bramlette, Greenville, S. C.
Elsie Marie Elya, Dundalk, Md.
Martha Flynn, Baltimore.

The successful candidates in each branch will receive, in addition to the major branch, instruction in certain supplementary classes. They must obligate themselves to attend during the full term and be free to devote their entire time to the courses outlined for them by the conservatory. At the expiration of three years the holder of a scholarship is expected to give a public recital.

Winifred Cornish in Recital

Winifred Young Cornish, pianist, opened the Fortnightly Series, at the Barbizon, New York, on October 3.

MME. EDITH W.

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N. Y. Orchestral Season Is Launched

Philharmonic Offers Novelty by Weinberger — Sibelius List Led by Schneevoigt

New York's 1939-40 orchestral season was opened on Columbus Day when the Philharmonic-Symphony Society started its ninety-seventh season. John Barbirolli, musical director, chose for the 3,526th concert a new work by Jaromir Weinberger, Variations and Fugue on the folk tune Under the Spreading Chestnut Tree, dedicated to the orchestra and conductor. A complete review of the initial concert will be published in the next issue of the Musical Courier, together with a review of the first New York concert on Oct. 17 of the Philadelphia Orchestra.

Schneevoigt in All-Sibelius List

All Sibelius program by NBC Symphony Orchestra, Carnegie Hall, September 28, Georg Schneevoigt conducting. Program:

Finlandia; Symphony No. 7; Lemminkäinen in Tuonela*; Lemminkäinen and the Maids of Saari*; Symphony No. 2.

* First time in this country.

The preliminary symphonic season was launched in Carnegie Hall by the NBC Symphony Orchestra, making its first appearance outside its home studios since last spring, when Arturo Toscanini conducted the ensemble in Washington. Under the auspices of the Finnish New York World's Fair Commission, the concert re-introduced Georg Schneevoigt, former guest conductor of the Boston Symphony and for a time permanent leader of the Los Angeles Philharmonic, but more recently conductor of several orchestras in his own Finland.

The all-Sibelius list offered two first times in this country, the tone poems, Lemminkäinen in Tuonela and Lemminkäinen and the Maids of Saari, two of four episodes in Sibelius' musical portrayal of Finland's legendary hero. The other two—all four are based on the epic, Kalevala—The Swan of Tuonela and the Return of Lemminkäinen, have been heard previously but the poems on this program had been lost after Sibelius had turned them over to Robert Kajanus, conductor of the Helsinki Philharmonic, and were not discovered until the death of this conductor.

Composed in 1895, the two excerpts show the early creative stage of Sibelius' career and are both markedly influenced by the Wagnerian idiom. Of expected contrasting moods, they are imaginative and good descriptive music; but the mature composer might well have edited both in the light of his later ability, unless he wanted them to remain as sign-posts along his musical life.

Lemminkäinen in Tuonela is the reflective, mystical Sibelius while the Maids of Saari is more of the folklore-loving composer. Both are fertile in musical ideas but not fused as the mature Sibelius would have handled them.

As a decided contrast came the seventh symphony, a compact, expertly worked out, synthetical symphony. No waste phrase or note exists and the composer's later developed instrumental skill is readily apparent.

Finlandia was rousingly read and the most familiar symphony, the second, was heroically and romantically considered. Mr. Schneevoigt, who is under the Sibelius aegis in all that he does, gave a sincere and deeply appreciative reading. H. A. S.

Swarthout Inaugurates Extensive Opera and Concert Tour

Gladys Swarthout, Metropolitan Opera mezzo-soprano, opened her 1939-40 season on September 28 in Peoria, Ill. Miss Swarthout gave the first hearing in this country of a group of songs of the Auvergne, sung in dialect. They were collected and arranged for her by Jean Joseph Canteloube, contemporary French composer who was a pupil of D'Indy.

On her tour, the most extensive she has made, Miss Swarthout will appear in more than fifty cities. Following the Peoria concert, she went to Detroit to make the first of four appearances on the Ford Radio Hour. In November she joins the Chicago City Opera for several hearings, and then rejoins the Metropolitan after an absence of two years necessitated by radio, screen and concert engagements.

Miss Swarthout will be soloist with the Duluth Civic Symphony, the Minneapolis Symphony, St. Louis Symphony, Kansas City Philharmonic and Dayton Philharmonic. Her concert calendar includes appearances in Louisville, Worcester, Quebec, Springfield, O., Evansville, Appleton, Ft. Wayne, Rockford, Rochester, Syracuse, Winston-Salem, Minot, Richmond, Ind., University, Miss., Topeka, Tucson, Lubbock, Tex., Tallahassee, Mansfield, O., and Utica, N. Y. Her Town Hall, New York, recital is scheduled for February.

Spada to Conduct Newark Civic Opera Season

NEWARK, N. J.—William Spada, one of the few American operatic conductors, will inaugurate the new season of the Newark Civic Opera Company, in cooperation with the New Jersey Opera Association, on November 14 with a performance of Rigoletto.

Mr. Spada will conduct the entire series, selected from La Traviata, Il Trovatore, Tosca, La Boheme, Madam Butterfly, Lucia, Don Pasquale, Barber of Seville, Fedora, Carmen, Faust, Cavalleria Rusticana, Pagliacci, and Hänsel and Gretel.

The chorus of the New Jersey Opera Association, which has appeared in New York and Newark, will participate in the operas.

George Liebling in Recitals

Lectures and recitals at many universities, colleges and high schools provide an active season for Dr. George Liebling, Hollywood composer, teacher and pianist. A pupil of Liszt, with Rosenthal, Sauer, Siloti and Lamond, Dr. Liebling related personal experiences with this master and Rubinstein, Tchaikovsky and other noted musical figures.

Milton Kaye at Studio Club

Milton Kaye, pianist, appears on the October list of events at the Studio Club, New York, his recital being scheduled for October 27. The season was opened on October 7. Other events include a lecture-discussion on the theatre by Laura King, of the Theatre Forum Alliance, on October 31.

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Louis Auber, Le Journal, Paris, 1939

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Hans Wiener Joins Faculty of New England Conservatory

Hans Wiener has joined the faculty of the New England Conservatory of Music. Mr. Wiener recently opened his new studio of the dance at Boston where he will be assisted by several teachers. He is head of the dance departments at the Mary C. Wheeler School, of Providence, R. I., of the Stuart School, Boston and the Shore Country Day School, Beverly, Mass.

Hartley House Resumes Classes

Annabelle Wood, director of the Hartley House Music School, New York, (Kate S. Chittenden, honorary director) announces the opening of the forty-first season.

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CARROLL GLENN

Carroll Glenn to Appear Under Halmans Management

Carroll Glenn, young American violinist, whose career thus far has been guided by the National Music League, has stepped into the professional artists' field by joining the management of Ray Halmans, former associate of the late Richard Copley.

Miss Glenn is the winner of an appearance in the Town Hall Endowment Series bestowed by the Town Hall Concert Committee upon that young artist under thirty years who gives the most distinguished performance in any one season. This was the result of a recital sponsored by the Walter W. Naumburg Foundation last season. Miss Glenn will be heard at Town Hall on February 14.

She is scheduled for appearances in the Southern states and in the East, and already is booked for more than fifteen concerts in the Middle West.

Stravinsky Among Copley Artists Booked Here This Season

Igor Stravinsky, whose tour will be under the Richard Copley Management, will include his Jeu de Cartes on several symphonic programs he is to conduct this season. He also will present the rare second symphony of Tschaikovsky.

Erna Rubinstein, also under the same management, appears as soloist with the El Paso (Tex.) Symphony Orchestra, Arthur Brown, conductor.

Lucie Bigelow Rosen, thereminist, will be presented in Town Hall, New York, on November 25. Helene and Violette Coffer-Chantal, duo-pianists, give their Town Hall recital on the same day. Vladimir Drosdoff, pianist, appears on February 16.

Eugenia Buxton, American pianist, opens her season next month as soloist with the Montreal Orchestra and then appears with the Hamilton (Ont.) Orchestra.

Harold Patrick, baritone, at his Town Hall, New York, recital on October 27 sings Anca Seidlova's song, Love's Pledge, still in manuscript.

Maurice Eisenberg Arrives

Just as the Musical Courier goes to press, word is received that Maurice Eisenberg has arrived in New York after a hectic few weeks in Paris, trying to secure passage to America for himself and family. Mr. Eisenberg will make an extensive tour of the country under NBC management and will also teach. Prior to coming to America the cellist was for a number of years head of the Class Casals at the Eccole Normale de Musique.

Baltimore Events Again Headed By Peabody Conservatory Series

Stadium Civic Symphony Concerts Issue Questionnaire to Patrons—National Orchestra to Make 7 Visits

BALTIMORE, MD. — Margaret Speaks, popular young American soprano, will make her first appearance in this city as one of the artists on the Peabody Friday afternoon recitals which, on Oct. 20, open their seventy-fourth season. Otto Ortmann, director of the Peabody, has just announced the artists who will be heard, other newcomers including John Carter, young American tenor; Roland Gundry, violinist; Hertha Glatz, contralto, and Ruggiero Ricci, violinist.

Chamber groups include the Pro Arte String Quartet, Griller String Quartet, Gordon String Quartet and the New York Trio. Members of the Peabody faculty who will be heard during the coming season are Austin Conradi, pianist; Frank Gittelson, violinist; Virgil Fox, organist; Alexander Sklarevski, pianist; Fraser Gange, baritone, and Pasquale Tallarico, pianist. Wilbur Evans, baritone, will be heard at the first recital. Other artists appearing during the course of the season are Josef Hofmann, pianist; William Primrose, violist; Emanuel Feuermann, cellist, and Alexander Brailowsky, pianist.

The Peabody Conservatory chorus has started its seventh season and auditions for new members have been held. The late Louis Robert organized the chorus, which will be conducted again this season by Dr. Ernest Lert, who also heads the conservatory's class for operatic training. In several weeks, Mr. Ortmann will announce what use the conservatory will make of the sum recently placed at its disposal by the Carnegie Foundation for extension work, announcement of which was made in the Musical Courier several months ago. It is expected that some of the money will be used in furthering the educational work that the conservatory has been doing in recent years in the public schools of Baltimore. Hitherto this work has been limited because of lack of funds, a state of affairs that will be relieved by the recent gift which is designed to cover a span of three years.

Other Artists' Plans

The artists' course directed by William Albaugh will get under way on October 20 when the glamorous Grace Moore returns in recital. In this same course, Mr. Albaugh is also bringing Jascha Heifetz, Walter Gieseking, Lucy Monroe and Donald Dickson (joint recital), and the Don Cossack Chorus. His dance course includes Argentinita, Jooss European Ballet and the Monte Carlo Ballet, all of these "repeats."

Mary Hill Doolittle, Baltimore cellist, made her New York debut recital on Oct. 7 at Town Hall. Miss Doolittle, who is second cellist of the Baltimore Symphony Orchestra, was assisted at her recital by Arpad Sandor. Her program included works by Brahms, Richard Strauss, Boccherini and Emanuel Moor. Marshall Kernochan, American composer, was represented in her closing group of novelties with his Molto Cantabile.

Outdoor Concerts End

At the last of the four outdoor concerts given by the Stadium Civic Symphony, postcards were issued and the audience was asked to answer the questions listed. Nearly 1,000 cards were returned and the officials have been having a hectic time trying to chart their future course on the strength of the suggestions received. The patrons apparently want a well-balanced program, running from symphonies to the music of Herbert, Friml, *et al.* "A little of this and a little of that, and none of it too heavy" seems to be the substance of the answers received. The question-answerers also want a longer season next year, they want the concerts kept informal, the present name is preferred and, judging from the cards, the patrons want vendors kept out (or quiet during the music). Approval was given of the promptness with which the concerts started. Every one also seems agreed that a roof is definitely needed for the present shell, so called.

Many Requests

Something like 200 compositions were requested for performance next season. The most popular composer, based on these requests, is Johann Strauss, followed closely by Tschaikowsky. The list then tapers on down through Wagner, Beethoven, Ravel and Brahms. The three most popular compositions in order are Ravel's Bolero, Strauss' Blue Danube and selections from Wagner's Tannhäuser. One thing your correspondent would very much like to see, not only in Baltimore but throughout this country, would be the inclusion of an American work on every program.

National Orchestra to Appear

The National Symphony Orchestra, under Dr. Hans Kindler, will journey over from the Capital for seven evening concerts, the first one being on October 31. Mme. Flagstad will be heard as one of the soloists during the course of the season and the entire program for that concert will be conducted by the young American pianist, Edwin McArthur, who has been Mme. Flagstad's accompanist ever since her debut in this country. This will mark McArthur's first appearance in this city as an orchestral conductor.

G. K.

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RADIO HIGHLIGHTS

New York Philharmonic Back on Air with Novelty Marking Inaugural List

Tenth Radio Season Started by Barbirolli Band—Toscanini Programs Work by Strong—Native Scores Featured

As this issue of the Musical Courier is being read, the New York Philharmonic-Symphony Society is returning to the air for its tenth season. This afternoon (October 15) in Carnegie Hall, John Barbirolli is offering radio listeners his first novelty of the new season, Jaromir Weinberger's Variations and Fugue, written especially for the conductor and orchestra.

Another novelty that will interest listeners is promised for October 21 when Arturo Toscanini will present, of all things, a score by an American composer. George Templeton Strong, eighty-three years old and a resident of Geneva, is the native honored. Die Nacht, as the score is entitled, was shown Toscanini during the summer by Ernest Ansermet, the Swiss conductor. *Il maestro* has substituted the Strong score for the Roy Harris symphony, previously scheduled, which will now be heard during the second series. Strong, born in New York, has spent most of his life abroad having studied at Leipsic Conservatory with Hofmann, Jadasohn and Gumbert and visited with Liszt. He formerly lived with MacDowell and Raff at Weisbaden.

Toscanini started his new season last night playing Haydn's concertante for violin, oboe, bassoon and cello.

American scores are not strange to Dr. Howard Hanson and on October 26 the Eastman School director inaugurates his series of four American Composers' Concerts.

Many Features Returning

Among the returning music features, scheduled for tomorrow is the eleventh afternoon series by the Curtis Institute. This series will be inaugurated by the Curtis String Quartet while at night the Columbia Concert Hall, under Howard Barlow's direction presents Rosa Tentoni as assisting soloist.

On October 21 the Cincinnati Conservatory of Music will present the Madrigal Singers of that academy, directed by John A. Hofman and the orchestra under the baton of Alexander von Kreisler with Severin Eisenberger as piano soloist in Beethoven's third concerto.

Dr. Frank Black, general music director of NBC has transferred his string symphony programs to Sunday afternoons.

New Scores Heard

Alfred Wallenstein, who was also a guest leader of the Toscanini ensemble during the summer, has returned to his own orchestra. On a recent broadcast, Mr. Wallenstein offered an interesting sonata for piano and string orchestra by Walter Helfer, head of the music department at Hunter College. A student of Respighi, while at the American Academy in Rome, Professor Helfer shows more Handelian influences in his score which offers ample pyrotechnical opportunities for the assisting pianist, in this case Milton Kaye, who proved technically able in his role.

The Radio City Music Hall on the afternoon of October 8 gave the world premiere to Eugen Zador's opera Columbus, a work which showed manifest modernistic tendencies as well as several derivative ideas. Jan Peerce, Martha Lipton and Robert Weede in the principal roles were effective. An English translation by Josepha Chekova was used for the Rapee offering.

Several promising young singers are appearing as the Metropolitan Opera Auditions of the Air continue with Wilfred Pelletier.

Opera Goes to Radio

Radio has a particular concern with two recent developments at our major opera companies. To succeed the late Paul Longone in Chicago, the operatic authorities there have selected Henry Weber, musical director of WGN, the Chicago affiliate of MBS. In New York, the Metropolitan Opera has named Frank St. Leger, heard at times from Rochester and other cities over various stations.

Alan Lomax, son of the veteran folklorist, John A. Lomax, and member of the staff of the Archive of American Folk Song in the Library of Congress, will make his bow as a regular weekly radio feature on the Tuesday series of the American School of the Air over CBS, Songs of the Negro slaves, of the Appalachian mountaineers, of cowboys, of the jazz blowers of the Mississippi Valley, most of them recorded by the Lomaxes, will be woven into these broadcasts.

Betty Paret, harpist, and Beatrice MacCue, contralto, were recent visitors to WNYC's American Composer programs. That station is also doing much broadcasting from New York World's Fair, a recent program being that directed by Edith Behrens and featuring the Metropolitan Life Insurance Glee Club. The trio of Edith Schiller, Eudice Shapiro and Virginia Petersen assisted.

Nor must it be overlooked that Dr. Walter Damrosch has resumed his Music Appreciation Hour over NBC, the venerable maestro having started his twelfth season on October 13.

And so novelty combines with old favorites as the radio dials move hither and yon in an attempt to hear something of each.

H. A. S.

New Radio Courses Opened at Ward-Belmont College

NASHVILLE, TENN. — The Ward-Belmont College Conservatory of Music opened in September with the largest enrollment in recent years. Scholarship auditions were held on Sept. 19, the successful applicants being Winkie Pierce, Josephine Pardue, Frances Capps, and Mary Catherine Moore.

This year a course in radio technique is being offered for the first time. The dormitories have been equipped for the reception of programs originating in a central campus studio. Other courses will have the advantages of the latest type of audio-visual equipment, including sound films, slides, and reflectoscope. A new recording unit has also been installed.

An attractive summer feature has been the Sunday evening carillon concerts from the Singing Tower, located in the beautiful Club Village on South Campus. The recitals were played by E. J. Snyder, bursar of the school, also a former concert pianist.

Schipa Appears with Chicago and San Francisco Operas

Tito Schipa, former Metropolitan Opera tenor, arrived in New York on October 2 on the SS. Uruguay following a ten-week season in South America, during which he appeared twenty-eight times in opera, concert and on the radio. He left immediately for the coast and made his first appearance of the season in Manon with the San Francisco Opera Company at the War Memorial Opera House, on October 13.

Schipa remains with the company until October 27, when he leaves for Chicago to sing in La Traviata. On November 10 he opens the Los Angeles season in Manon with the San Francisco Opera Company and then goes back to Chicago for several other operatic engagements.

SILVIO and ISABEL SCIONTI, duo-pianists, relaxing in the course of their extensive tour of Mexico. Their New York recital is scheduled for Nov. 1 in Carnegie Hall.

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"The Scarlatti number was played with fine regard to the classical pattern of its pages. He interpreted the Beethoven Sonata with understanding. He traversed the technical passages of the Schumann work with clarity, and disclosed a significance of its entire structure. He performed the Chopin numbers with the needed lyricism, and the Liszt compositions with good technical display."—*New York Times*

"In a word, Mr. Shelton deserves unstinted praise for his MASTERLY INTERPRETATION of the program."—*New York American*

"He deserved special praise for the subtle colorings he employed in the reading of the Debussy and Ravel works."—*New York World-Telegram*

"He displayed artistry and sound musicianship."—*St. Louis Globe-Democrat*

"It (his playing) was pianistic and technically brilliant, beautifully phrased and delivered with varied degrees of tonal color, his fortissimo passages of powerful sonorities being negotiated with a minimum of effort."—*St. Louis Times*

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Goossens to Become An American Citizen

Conductor Announces Decision at Opening Rehearsal — Orchestra Adds 10 Men

CINCINNATI, O. — Great enthusiasm abounded at the opening rehearsal of the Cincinnati Symphony when Eugene Goossens, its beloved conductor, returned for the ninth season and announced that he had taken the first steps towards becoming an American citizen. He stated that his programs "will be compiled with only one consideration in view, namely, that the music be good and of the very first quality. The nationality of the composer," he said, "won't have the slightest influence on me." For the first concert of the season he has selected Beethoven's eighth symphony, Brahms' variations on a theme by Haydn, and Sibelius' first symphony. Eleven new men have been added to the string sections (one being a replacement), bringing the total number in the ensemble to ninety. The new members are: Anthony Esposito, Henry Shaw, Charles Charkins, Fritz Graupner, Milton Henych, Arthur Dondero, Reuben Segal, Victor Rice, Renato Mastropaolo, Felix Leipniker and Frank Hendrickson.

The Women's Committee of the orchestra expects to complete its quota of 6,000 season subscriptions sold before the end of the month.

Contemporary Series

The Contemporary Concert Series, played by the Cincinnati String Quartet, will present Dr. Harold Morris as guest artist on Nov. 16, in his quintet for piano and strings. Herman Goehlich, viola player of the quartet, returned from South America, where he obtained new music for this winter's programs.

Ophia Smith and Helen Page gave the illustrations of old ballads and piano "parlor pieces" for the talk by Mrs. Smith on The Ladies of Early Cincinnati Entertain before the Cincinnati Chapter, D.A.R.

The Madisonville Music Club featured compositions by Margaret Bronson in its recent program before the Mt. Auburn Music Club. M. D.

SUMMER STUDENTS OF HANNA BROCKS AT BURLINGTON, VT., this year included, rear row, left to right: Edith Cross, Hazel Warren, Mildred Griffis, Miss Brocks, Rose Villemaire, Lillian Lavellee; middle row, left to right: Alice La Barge, Therese La Mothe, Claire Blondin, Helene Des Vergnes, Edith Colegrove; front row, left to right: Mary Kirkbride and Eva Musicant.

Horowitz Here to Make First Tour of U. S. in Five Years

Although his concert season, the first he has fulfilled in the United States since 1935, does not open until January 17 when he appears in Newark, N. J., Vladimir Horowitz, pianist, returned on October 2 on the SS. Vulcania. After appearances in Toronto and Philadelphia, Horowitz gives his first New York recital in five years on January 31 in Carnegie Hall.

He will appear with six orchestras, including the New York Philharmonic-Symphony and the St. Louis and Chicago symphonies. His tour ends on April 9 in Washington, D. C.

Richmond Expects Season of Major Scope

RICHMOND, VA.—Richmond's musical plans are progressing, irrespective of war conditions. The fall programs include Michaux Moody's Celebrity Concerts with the following artists booked: Bidu Sayao, November 6; Luboshutz and Nemenoff, November 20; Jussi Bjoerling, December 14; Philadelphia Orchestra, January 30; Jooss Ballet, January 25; John Charles Thomas, February 13; Jeanette MacDonald, February 26, and Ballet Russe de Monte Carlo, March 9. Other artists will be added.

The Richmond Symphony Association, Mrs. Richard Carrington, president, and Mrs. Edward Anderson, vice-president, is to present the National Symphony Orchestra of Washington, D. C., under Dr. Hans Kindler in four concerts at the Mosque, on November 1, January 9, February 20 and April 2. Ruth Posselt, violinist, on November 1, and Percy Grainger, on April 2, will be presented as assisting artists with this orchestra.

The Musicians' Club of Richmond will, as usual, present four artists' concerts and an opera by members. Mrs. Robert T. Barton, Jr., is president. J. G. H.

Albert Morini Announces Early Season Booking of His Artists

Albert Morini, concert manager, has announced that Mario Castelnuovo-Tedesco will give the world premiere of his second piano concerto with the New York Philharmonic-Symphony Society in Carnegie Hall on November 2 and repeats it on November 3 and 5.

Mr. Morini also announced that Stell Andersen, American pianist, heard for the last three years in Europe, resumes her activities this year in this country with a transcontinental tour. She will introduce Darius Milhaud's Fantaisie Pastorale, given its premiere on February 12, 1939 by her and the Orchestre Symphonique de Paris with the composer conducting. Miss Andersen, during her tours has appeared in all the European capitals and in special concerts under the patronage of American ambassadors in France, Switzerland and Czechoslovakia.

Eleanor Steele, soprano and Hall Clovis, tenor, heard in duet programs, plan a tour which will take them to the West Coast. They will introduce Tedesco's duets, based on six Scottish poems by Scott and three songs to poems of Francis Jammes by Milhaud. In their fifth tour of Europe last season they presented other works by these composers with orchestras and in recitals in France, Holland, Hungary and Poland.

Francescatti to Sail

Zino Francescatti, violinist, has notified Columbia Concerts Corporation that he will sail for America on October 17.

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Opera Producers Found New Association in N. Y.

Managers Aim to Promote and Enlarge Field of Activity

A new group known as the Opera Producers and Managers Association has been formed in New York, with J. Franklin Viola, president; Amadeo Paseri, vice-president, and Armand Bagarozy, secretary-treasurer. Operatic producers represented include Fortune Gallo; Alfredo Salmaggi, Enrico Odirno, Giuseppe Creatore, Enzo dell' Orefice, and Ettore Verna.

The organization aims "to achieve a greater degree of success in operatic production and management through a program of sympathetic cooperation."

The officials of the new group state that "often in the past opera companies have been acting in conflict with one another." The belief was voiced by members of the association that there is sufficient opportunity for opera to be given throughout the country, in such a way that "each organization may have successful appearances." It is hoped, by means of an exchange of views and a discussion of possibilities, to enlarge the field for all members, the officers state.

Manhattan School of Music to Award Scholarships

Auditions for orchestra scholarships are being held at the Manhattan School of Music (formerly Neighborhood Music School), New York, Janet D. Schenck, director. Three scholarships, which give the privilege of membership in the orchestra conducted by Hugo Kortschak, will be granted to a violinist, violist and cellist. Rehearsals for the orchestra are held on Friday evenings.

Malone Scholarship Winners

The Robert Malone Choral Society's groups appeared at the Temple of Religion, New York World's Fair, recently and also at the Hotel St. George, Brooklyn. Invitations have been received for return engagements.

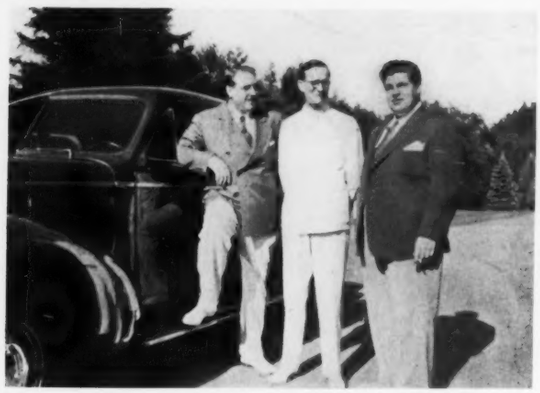
The vocal scholarship auditions held by Mr. Malone on October 2 had fifteen applicants, the winners being Clarabelle Barrett, contralto, The Bronx, and George Sperling, Yonkers. Partial scholarships were awarded the other applicants.

There will be an audition November 1 for a dramatic scholarship, for which applications must be filed by October 15.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Abileah, Arie
Alion, Helen
Askenasy, Lola
Benner, Tord
Benni, Della
Ceh, Frances
Chanler, Theodore Ward
Clausi, Enrico
Concialdi, E.
Cooper, Nell
Corado, Alexander
Crawford, Ruth Porter
Dalmores, Charles
Dalmy, Greta
Darling, John Garret
De Gregorio, Franco
De Feo, George
De Loor, Gustave
Didur Olga
Didur, Adamo
Du Bois, Eugene
Elliott, Beatrice
Fabrizi, Maestro Gernia
Feibish, Borris
Frankel, Joseph
Franken, Miriam
Gerpoul, Arco
Hansen, Harold
Harris, Richmond
Harrison, Mary
aufreucht, Herbert
Joel, Gerald
Johnson, Kay
Kolitsch, Vlado
Krull, Richard
Lehmann, George
LeBray, Yvette
Lenci, Estella
Ligotti, Erminia
Lindau, Harold
Lorenz, Max
Mason, Marcella
Merkel, Sonya
Myriald, Marguerite
Osberg, Frederick C.
Papania, Edward
Pavlowsky, Jascha
Pellitier, Pierre
Radamsky, Sergei
Savina, Anna
Smith, Walter D.
Santelli, Lita
Schneider, Annetta
Shotwell, Marie
Singer, Charles
Sjoland, Gatti
Sommovigo, Oddone
Staffardi, Gualtiero
Still, Dorothy
Taizline, Eugene
Taylor, William B.
Ter-Oganov
Trabilsee, Tofi
Truxell, Earl
Viviani, Gaetano
Van Rhyn, Rene
Von Weber, Roland
Xirelli, Tito
Zeikel, David



ALDEN EDKINS left, bass-baritone; Charles Baker, accompanist, and Harrison Knox, tenor, on the estate of Mrs. Alta Prentice at Williamstown, Mass. The three artists, together with Archer Gibson, appeared recently in Williamstown in a series sponsored by Mrs. Prentice.

Los Angeles Welcomes Autumn Operettas and First of Recitals

Merry Widow Sung by Federal Project—The Bachenheimers Stage Countess Maritza—Frederick Marvin, Pianist, Plays

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—First recital of the season was that of Frederick Marvin, whose piano concert in the Biltmore Hotel Music Room on Sept. 18 attracted a large and approbative audience. The program was long and formidable, but the young artist acquitted himself admirably, with ample poise and surety backed by a sound technical equipment, presaging a concert career. Mr. Marvin has matured considerably since his last concert here, particularly in musicianship and interpretative facility. He showed a tone of singing quality when applied to melodic statement, and of resonant depth when required.

The opening Mozart-Busoni F minor Fantasie for two pianos had the invaluable cooperation of Maurice Zam at the second instrument, and was programmed as a first performance here.

Merry Widow Revival

The Merry Widow, Franz Lehar's perennial operetta favorite, opened on Sept. 23 for a six weeks' run in the Hollywood Playhouse, produced by the Federal Music Project sponsored by the Junior Chamber of Commerce Music Foundation. Effective sets and bright costumes made the most of the mythical kingdom concept, and the presentation as a whole afforded pleasing entertainment. The familiar tunes form the principal attraction of the operetta, and were warmly received by the auditors. Vilia, charmingly sung by Rena Case, had to be repeated, while the amusing male sextet, Women, won half a dozen encores.

Rena Case provided an attractive Widow. She acted with spirit and sang in a light lyric soprano of enjoyable timbre, also dancing prettily. The irrepressible Prince Danilo was played with appropriate insouciance by Alex Callam, whose excellent enunciation made every word count. Thomas Glynn was funny as the futile Popoff. Rollicking comedy was provided by Roland Woodruff as the clerk, Nish, his eccentric dance with Virginia Murray winning particular plaudits.

Irene Dale was a pretty Natalie, singing with small voice. Neal Francis was a rather weak De Jolidon. Charles de la Plate was a satisfactory Khadja, and John Marshall was amusing as the pompous Nova Kovich. Carlton Kelsey conducted the orchestra with routine efficiency. Small roles were supplied by Joseph Cosby, Marian Jordan, Helen Hundley, Gladys Stewart, Virginia Murray, and Margaret Magnus. The chorus sang competently, and a small ballet gave a spirited "Marsovian" czardas and appeared as the show girls at Maxim's.

Countess Maritza Scores

With one tuneful melody tumbling after another, splendid settings, colorful costumes and animated dances, the opening of the Metro Light Opera Company in Kalman's operetta, Countess Maritza, in the Wilshire-Ebell Theatre on Oct. 2, proved an unqualified success. William Bachenheimer conducted with firm and knowledgeable hand, keeping the show moving at a rollicking pace and admirably balancing his dynamics, the performance holding a charmingly spontaneous air of gaiety. The production values attained by Theodore Bachenheimer were a constant source of enjoyable surprise. He applied a revue technique, European in concept, but ingeniously designed to infuse life and spirit with modern touch into a work which might otherwise have shown signs of age. Much was made of the dancing, the small ballet led by Tirzah Gill and Audrey Korn proving graceful and well trained. Stage business was handled expertly and well.

Clemence Groves sang the title role with authority and a soprano voice of dramatic timbre and excellent quality. She won particular plaudits for her fine singing in the second act, and acted with veteran assurance and aplomb. James Michial MacDonald made an admirable stage appearance as Count Tassilo. His voice was small, but of pleasing timbre. Siegfried Arno scored emphatically with his broad comedy as Zingo. Ernest Verebes was an extremely funny Baron Zsupan, while an effective third of the comedy trio was provided by Billy Moss as the pompous Prince Populesco.

Mary Kendal showed an elfin lightness and charm as Lisa. Marguerite Kostelnik was adequate as the gypsy, Manya, and Radiana Pazmor was excellent as the ancient Princess Bozena. Joseph Sullivan showed to advantage as Captain Stefen. Robert Franklin, Jack Leigh, Eugene Pearson, Ruth Henry, Ramsey Peerson, Julia Lee and George Lay completed the cast. Dick Powell made a curtain speech to announce the company's intentions to present a series of light operas.

Los Angeles Jottings

Frederick Marvin left immediately after his recital to assume his scholarship at the Curtis Institute of Music under Rudolf Serkin. . . . Mildred Portney gave a piano recital Sept. 21 at the Olga Steeb School and is returning to the Juilliard School of Music, where her fellowship has been renewed under Mr. and Mrs. Josef Lhevinne. . . . A concert on the Vibra Harp was given Sept. 19 by Harry A. Bower at the Hollywood Conservatory of Music. . . . A new music school, the Los Angeles School of Music, makes its bow with Benjamin Edwards as Dean. Faculty members include Eunice Wennermark, Silvia Bagley, Lee M. Lockhart and Harold Gregson.

* * *

The Brodetsky Chamber Music Ensemble gave two concerts at Thorne Hall, Occidental College, Sept. 23 and 24, under the auspices of the Los Angeles Public Library, the concerts being the gift of Mrs. Elizabeth Sprague Coolidge. The young performers played with admirable ensemble and excellent tone. Handel, Turina and Gliere works formed the first program, Bach, Tschaikovsky and Grieg the second.

* * *

Mozart's Bastien and Bastienne was presented Sept. 28 by Marcella Craft at the Sutro-Seyler Studio. . . . Ruth Miller Chamlee, soprano, and Harvey Harding, baritone, gave a joint recital Sept. 17 at Casa del Manana at La Jolla. . . . For the first time in its career, the Woman's Symphony Orchestra is under the direction of a woman since Ruth Haroldson assumed the baton. The feminine organization is now rehearsing for a concert soon to be announced.

Photo by De Barron Studios

NINA QUARTIN, lyric soprano, gives a New York Town Hall recital on October 29.

The Beasley Bowl, an outdoor amphitheatre to seat 500 persons which Mebane Beasley has constructed on the grounds of his Hollywood home, will be opened formally on Oct. 17 with opera vignettes from Carmen and Madam Butterfly. He is now on a flying trip to New York to prepare Felix Knight, for his Town Hall recital.

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NEW YORK OCTOBER 15, 1939 No. 2997

Peace in Music

With the opening of the musical season throughout the United States, our citizens ought to have a thrill of joy and pride, to think that our land is able to dedicate itself whole-heartedly to such a work of peace as is represented by concerts and operas.

Would that warlike Europe, too, could exchange militarism for melos, instruments of death for instruments of tone, and bombs and shrapnel for symphony and song.

Frontal Attacks

Some of the refugee orchestral conductors in America are teaching our native batonists a striking lesson, if the latter are alert enough to profit by it and stop complaining about their lack of opportunities.

Come certain foreigners, they waste no time in lamentations, descend upon the cities that have no symphony orchestras, and in a growing number of instances, succeed in establishing them there.

The recipe seems to be to take no refusal, and to inoculate leading citizens and citizenesses with a mixture of persistent suggestion, advice, entreaty, browbeating, shaming, bullying, and awakening and stimulation of social interest and civic pride.

America, long in the musical debt of Europe, appears likely to remain so especially in the matter of symphony orchestras in this country. Will American conductors continue to look on supinely, or decide to do something toward promoting themselves in the way their foreign colleagues know so well how to practise?

Symphonic Composers at the Helm

The free festival of ASCAP closed on Saturday evening, and its sponsors have every reason to feel satisfied with the results of the week of concerts celebrating the 25th birthday of the association, and reviewing some of the achievements of American composers of art and popular music. About 30,000 persons attended the nine programs of the festival.

At the final Carnegie Hall event, aided by the Philharmonic Orchestra, the program listed Mabel Daniels' atmospheric prelude, Deep Forest; Deems Taylor's Through the Looking Glass; Roy Harris' spirited overture, When Johnny Comes Marching Home; Howard Hanson's engrossing Pan and the Priest; Gershwin's Piano Concerto in F, performed with devotion and brilliancy by soloist Abram Chasins; and the Introduction to the third act of Victor Herbert's opera, Natoma. Preceding the concert, Gene Buck, president of ASCAP, expressed his thanks to the composers, conductors, soloists, and those who had listened to the festival.

The much applauded baton directors for the final music were Lamar Stringfield, Deems Taylor, Alexander Smallens, Howard Hanson and Howard Barlow. Messrs. Hanson and Taylor led their own works.

Variations

(*Continued from opposite page*)

a debate, controversy, argument, and preferably a wordy fight, private or public. He won't brook coercion or pressure. When the two mergers of managers took place some years ago with the NBC and CBS establishments, Charley had a chance to join, but he saw his rugged individualism hampered and refused to enter either group. He has remained aloof since, belying the belief of many who thought that no independent manager could exist importantly against such powerful competition. Charley will tell you that he has existed quite profitably, and maybe he might add some stories of the guerilla warfares he went through meanwhile, both sniping and being sniped.

My own most serious fight with Charley was when I served as critic of the New York American, and he wrote me a letter (he wields a pen like a rapier) accusing me of reviewing the recital of one of his artists unfavorably without even having been present. I proved to him that he was wrong, and he retracted, but—true to type—he shot back in his "apologetic" letter: "If you were there, you must have been sleeping when X did all that lovely and artistic work."

I hope that Charley will survive long, profitably, and lustily, with plenty of the fights he thrives upon. If he ever declares general peace, I shall begin to fear for him.

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Abidingly bad as is the news from Europe, calamitous tidings now are added from California, even though of a musical and not military nature.

Los Angeles informs that its symphony orchestra is curtailing its present season from twenty-four weeks to twelve. No one sincerely interested in American artistic welfare need be told just how injurious such a decision is to symphonic development and to the musical cause in general.

With the astounding cultural progress of Los Angeles and Hollywood during recent years, the phenomenal physical growth of the locality, and its metropolitan character and feeling, it comes as a great shock to learn that Southern California threatens to be deprived of its proudest artistic project, a symphonic season as long as that of other cities of the first class.

Mrs. Leiland Atherton Irish, vice president of the orchestra, announces that up to October 1, pledges for its guarantee fund approximated only $90,000. She says also, that if additional support is received, the twelve weeks of concerts may be stretched to sixteen. It is strongly to be hoped that the prolongation may come about, but nevertheless the prestige of Los Angeles as an art center, has received a distinct setback. The rest of America is surprised and saddened.

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Hearty assent to Samuel Chotzinoff, critic of the Post, who writes in his column of October 7: "This department's attitude is altogether neutral. It does not believe in cutting off its nose to spite its face. It finds many flaws in Der Führer, in Il Duce and in J. Stalin, but none at all in Die Meistersinger, Falstaff and Boris Godounoff."

Cartoon by Edgar Allen, Jr.

First Arranger to Second: "What was it we left out of Pajosky's third movement that made it sound so good?"

At the Vancouver (Can.) Institute, Sir Ernest Macmillan, conductor of the Toronto Orchestra, made an address recently in which he voiced the opinion that Hitler in his own mind identifies himself with some of the heroes in the Wagnerian music dramas of which he is so fond. "I see a perverted Wagnerism in almost all his actions and speeches. The latter suggest a parody of Wagner, with their fluent spate of sound, their constant reiteration of the same leit-motif and their continuously rising climaxes. . . Does he not picture himself as a knight in shining armor, appearing like Lohengrin, at the most critical moment of Germany's history, to rescue her, as Lohengrin rescues Elsa, from slander, torture and death?

"Can we doubt that when he recently departed with heroic gestures to lead his injured nation against the treacherous Poles, the sword-motif of 'The Ring' sounded continuously in his ears, and that he saw himself as Siegfried setting forth to combat?

"Premonitions of his approaching death, familiar to members of his entourage and even suggested in his speech of Sept. 1, lead one to suppose that he regards the present holocaust in the light of a sort of Götterdämmerung, with the whole of Europe afire as a funeral pyre for Adolf Hitler."

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Of course Sir Ernest knows that Mussolini likes to play the violin, and admires old Italian classics; but is he also aware that Stalin too must be considered a music addict, owning a pianola in his Kremlin apartment and another at his country villa? He spends hours playing on the machines, not the light tunes of Russia, or American jazz (banned by the Soviets) but the music of operas, in particular that of Aida.

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Barbirolli said at luncheon the other day: "Marvelous how hard it is to secure money for art projects, but let a war start, and untold billions immediately become available for it."

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Danton Walker, who rose from the lowly position of music critic to becoming columnist of the Daily News, calls Sophie Tucker, "the Schumann-Heink of Swing." Reminding oldtimers that James Huneker's tag for Maggie Cline (the Sophie Tucker of her day) used to be "the Brünnhilde of the Bowery."

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The New York World's Fair closes soon. It might as well never have opened for all the representation it gave to the best music and musicians of the metropolis.

VARIATIONS

By Leonard Liebling

In Variations of July 15, I published the following paragraph: "Lasting adorer of Chopin though I am, I nevertheless harbor a grievous complaint against him. It concerns the Impromptu in F sharp, which has a single disturbing spot in the two transitional measures from D major to F major. How in the world did such crude and ugly modulations ever come into Chopin's usually euphonious scheme of harmony? If Godowsky were still alive, he ought to be asked to amend and beautify that passage. Or how about Hofmann or Rachmaninoff? The late James Huneker used to mourn with me over those two measures. 'They creak on their hinges,' he always said, and put the phrase into his fine biographical study of Chopin."

I have received a number of suggestions looking toward improvement of the passage in question, and herewith present the most interesting:

One is from Thorwald Otterstrom, of Chicago, who offers this formula:

Mr. Otterstrom writes: "Unfortunately Huneker went to his grave with his sorrow over Chopin's ugliness. If the versions A or B would save you from sharing his fate, I shall be content with having done my bit."

Another amendment is Moriz Rosenthal's; in fact he contributes two (col. 2):

Accompanying is this comment from the distinguished pianist: "Of course you know that Chopin was in the habit of giving his proof sheets for correction of misprints to his old fellow-pupil, pupil, and friend, Julius Fontana. But few persons are aware how inconsiderately Fontana carried out his mission in some of Chopin's pages. In the two measures you mention, Fontana appears to have used his hand 'creatively.' The godly tone-poet suffered also through Fontana's handling of at least one interpolation in the first Impromptu, and several in the E major Scherzo. At the time of Fontana's 'corrections,' in that Scherzo, Chopin was already near death's door, and so his meddling friend could indulge himself as freely in an orgy of 'improvements,' as he did later when the proofs of the Fantasie-Impromptu in C sharp minor came under his revision after the passing of Chopin."

For the final contribution, I am indebted to Alfredo Casella, as per illustration in last column.

From Siena, Italy, the famous composer communicates: "For long, certain musicians have been astonished at the apparent strangeness of those Chopin modulations which you speak about. Permit me to observe that the two measures are in fact based on a very simple harmony (one might even say banal) to which Chopin's genius gives an unusual turn, and which may seem inexplicable if one loses sight of the basic harmony. The procedure in the measures under debate, is according to the piece of written music I inclose.

"You see therefore that if these bars are played with the warmth and beauty of tone that they demand, and especially are united with well adapted pedalling, this passage becomes simple and extremely harmonious. I take advantage of this occasion to express my personal opinion about these two bars, as in Europe also we still find people who are disconcerted by this modulation. However I think it the duty of every interpreter to do his utmost to penetrate those corners in masterworks which appear most obscure.

"In any case the intervention of any musician to 'correct' or 'arrange' the luminous audacity of genius such as Chopin's, is inconceivable."

◆ ◆ ◆

Charles L. Wagner, thirty years an impresario, started his career in 1909 when he placed Nellie Melba as soloist with the St. Paul Orchestra. Since then he has managed John McCormack, Galli-Curci, Mary Garden, Destinn, Grace Moore, Moriz Rosenthal, among others; and at present some of his artists are Gieseking, Kipnis, Bjoerling, Jeanette MacDonald, to name only a few.

Last week a number of Wagner's colleagues, and a group of artists and critics attended a luncheon at the Algonquin Hotel to honor his anniversary and tell him what they think of him —mostly pleasant—and of his achievements—altogether remarkable.

I first remember Charley when he managed McCormack at the beginning of their association. I was a junior member of the Musical Courier staff, and spending my vacation on the New Jersey seashore. Along came McCormack for a concert at Ocean Grove, and I decided to hear him gratis by virtue of my mighty journalistic connection. When I reached the huge auditorium with my

lady, throngs were pushing their way in, and I received an angry glare from the over-busy ticket-taker when I requested to see "the manager." A second asking resulted in the pointing out of a silk-hatted individual in the lobby, edging away from a dozen persons trying to buttonhole him. I finally got his ear and told him what I wished: "I'm from the Musical Courier, and happen to be living near here, so I thought that I'd like to have two tickets—"

"I'm not selling tickets," came from under the top hat; "you can buy them over there at the box-office."

That hurt, for my lady stood where she could hear.

"I didn't intend to buy any," I said; "I'm trying to tell you that I am connected with—"

"Young man, you don't mean to ask me for free tickets, do you?"

"Well—er—yes—I—"

"Why, don't you know that all the tickets will be sold, and that I have to buy one myself to get into the concert?"

"No, I didn't. Is that so? I suppose that McCormack bought his ticket too."

"Yes, he did," answered the amazing impresario, never batting an eyelash. I reeled out of the lobby with my companion.

In later years I got to know Charley well, and have continued to marvel at his unfailing glibness and resource. Also his ready militancy. Despite his German name and Illinois birth, there must be some distant Irish ancestry in Charley. He just loves

(*Continued on preceding page*)

Dinners and cocktail parties shared interest with the exposition on Flushing Meadows recently when the members of the Milwaukee County Park Commission spent a week in New York. Your reporter had a difficult time in keeping up with the fast-moving Messrs.. Griffin, Dineen, Dretzka, Johnson and Hansen who have done a great thing for their city by providing open-air concerts at small fees.

The gentlemen of the commission just had to visit with some of the artists who have appeared for them in Milwaukee, and Simon spent the week dropping in on the parties arranged for the visitors by Jean Dickenson, Jessica Dragonette, Helen Jepson, John Carter, Edward Dudley and Lanny Ross.

Regardless of what they thought of the fair, Simon is sure the visitors enjoyed themselves at these "reunions" because they said so.

* * *

Glenn Dillard Gunn, distinguished author and, for the past two years, music critic and editor of the Washington *Times-Herald*, leveled a well-directed blast recently at the alien conductors of our major symphony orchestras who seem unaware of the existence of the American composer. After paying justified tribute to Hans Kindler of the National Symphony Orchestra and Fabien Sevitzky of the Indianapolis Symphony, Dr. Gunn drew pointed attention to the fact that Barbirolli when he brings the New York Philharmonic Orchestra to Washington after an absence of nine years will play no American music in the nation's capital. He also observed that present plans of Ormandy and the Philadelphia forces call for the performance of no American works there. Dr. Gunn labelled the recent radio performance, via Ormandy and the orchestra heard on the Sunday evening Ford program, of Eugene Zador's folk rhapsody an "uninspired, unskillful, tasteless and tedious" work which suffered in comparison with a new piece, heard on the same program, by David Guion and sung by Lawrence Tibbett.

I See That

Ernest McChesney, Chicago City Opera tenor, makes an extensive tour this season. January engagements added to his schedule include Waynesboro, Pa., on January 22.

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Malcolm and Godden, Canadian two-piano team, appear in several New York cities this season. Fredonia has been added to their schedule, the concert being listed for March 1.

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Julia Larsen Munro, violinist, has joined the faculty of the Ash Institute of Music, Brooklyn.

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Following his appearance with the San Francisco Opera Company, Richard Bonelli, baritone inaugurates a cross-country tour in Seattle on October 27 before rejoining the Metropolitan Opera.

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Gaspar Cassado, cellist, who recently completed a South African tour under the auspices of the Community Concerts Service, returns to the United States in January for his annual tour.

* * *

Simon Barer, pianist, having concluded a South American tour, opens his North American season with a solo appearance on October 3 at the Worcester, Mass., Festival. This season he appears with the St. Louis, Boston and New York Philharmonic-Symphony orchestra and gives concerts in thirty-five cities including Pittsburgh, Fort Wayne, Sioux City, Topeka, Austin, Santa Fe, New Orleans, Battle Creek, Lansing, Winnipeg, Springfield, Mass., Portland, Me. and in Havana.

* * *

Ferde Grofe featured the fourth movement of his suite, Wheels, on his program on August 22 in the Ford Exposition's Garden Court at the New York World's Fair where Mr. Grofe is conducting the New World Ensemble.

* * *

Carol Moorland, pianist, summering in Yellowstone Park, returns to New York this month.

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Bruna Castagna, contralto, before rejoining the Metropolitan Opera, has added a November 10 appearance in Newport News, Va., to her early season engagements.

* * *

Shreveport, La., will hear Natalie Bodanya, Metropolitan Opera soprano, on November 1 during her fall tour of the South.

Cartoon by Edgar Allen, Jr.

"I'm sorry, Mr. Smythe; I'm afraid you don't quite fit into our orchestra."

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Monday, October 16
Katherine Bacon, pianist, Town Hall (E)

Tuesday, October 17
Philadelphia Orchestra, Carnegie Hall (E)
Lotte Lehmann, soprano, Town Hall (E)

Wednesday, October 18
Rachmael Weinstock, violinist, Town Hall (E)

Thursday, October 19
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, October 20
Lois Phelps, pianist, Frances Blaisdell, flutist, Steinway Hall (M)
Philharmonic-Symphony Society, Carnegie Hall (A)
Irene Rosenberg, pianist, Town Hall (E)

Saturday, October 21
Trapp Family Choir, Town Hall (A)
Zimbalist-Sokoloff, Town Hall (5:30)
Willem Noske, violinist, Town Hall (E)

Sunday, October 22
Philharmonic-Symphony Society, Carnegie Hall (A)
John Charles Thomas, baritone, Town Hall (A)
Elsa Baklor, soprano, Town Hall (E)

Monday, October 23
Mara Sebriansky, violinist, Town Hall (A)
Katherine Bacon, pianist, Town Hall (E)

Tuesday, October 24
Joanne de Nault, contralto, Town Hall (E)

Wednesday, October 25
Georgia Graves, contralto, Town Hall (E)

Thursday, October 26
Philharmonic-Symphony Society, Carnegie Hall (E)
Erica Darbo, soprano, Town Hall (E)

Friday, October 27
Philharmonic-Symphony Society, Carnegie Hall (A)
Harold Patrick, baritone, Town Hall (E)

Saturday, October 28
Fritz Kreisler, violinist, Carnegie Hall (A)
Grace Leslie, contralto, Town Hall (A)
Zimbalist-Sokoloff, Town Hall (5:30)
Vinaver Choir, Town Hall (E)

Sunday, October 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Rudolph Ganz, pianist, Town Hall (A)
New Friends of Music, Town Hall (5:30)
Nina Quartin, soprano, Town Hall (E)

Monday, October 30
Katherine Bacon, pianist, Town Hall (E)
Gdal Saleski, cellist, Carnegie Chamber Hall (E)

Tuesday, October 31
Belgian Quartet, Town Hall (A)
Elsa Zebranska, soprano, Town Hall (E)

Wednesday, November 1
Nemone Balfour, soprano, Town Hall (A)
Mack Harrell, baritone, Town Hall (E)
Silvio and Isabel Scionti, pianists, Carnegie Hall (E)

Thursday, November 2
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 3
Philharmonic-Symphony Society, Carnegie Hall (A)

Saturday, November 4
Josef Lhevinne, pianist, Carnegie Hall (A)
Zimbalist-Sokoloff, Town Hall (5:30)

Sunday, November 5
Philharmonic-Symphony Society, Carnegie Hall (A)
Jan Smeterlin, pianist, Town Hall (A)
New Friends of Music, Pro Arte Quartet, Town Hall (5:30)
Paulina Ruvinska, pianist, Town Hall (E)

Monday, November 6
Ida Deck and Andrew Haigh, two-pianists, Town Hall (A)
Katherine Bacon, pianist, Town Hall (E)

Tuesday, November 7
Elizabeth Bolek, soprano, Town Hall (A)
Jan Peerce, tenor, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, November 8
Town Hall Endowment Series, New Friends of Music Orchestra, Town Hall (E)
Yoryis Yakalis, violinist, Carnegie Hall (E)

Thursday, November 9
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 10
Philharmonic-Symphony Society, Carnegie Hall (A)
Orrea Pernel, violinist, Town Hall (E)

Saturday, November 11
Sergei Rachmaninoff, pianist, Carnegie Hall, (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Frederic Summers, pianist, Town Hall (E)

Sunday, November 12
Philharmonic-Symphony Society, Carnegie Hall (A)
Rose Pauly, soprano, Town Hall (A)
New Friends of Music, Pro Arte Quartet, Town Hall (5:30)
Roman Totenberg, violinist, Town Hall (E)

Monday, November 13
William Horne, tenor, Town Hall (A)
Grace La Mar, contralto, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

Tuesday, November 14
Earl Oliver, baritone, Town Hall (A)
Katherine Bacon, pianist, Town Hall (E)

Wednesday, November 15
Mildred Lind, violinist, Town Hall (A)
Jerome Rappaport, pianist, Town Hall (E)
Jascha Heifetz, Carnegie Hall (E)

Marcel Hubert, French cellist, opened his new season on September 21 when he was soloist with the Promenade Symphony Orchestra in Toronto.

* * *

John Carter, Metropolitan Opera tenor, appears on October 20 in Chillicothe, Mo.

* * *

Bruno Huhn has resumed teaching at his New York studio in voice, for speech and song, coaching for style and repertoire. During the season he will appear with men's and women's glee clubs as composer and conductor, and with ensembles in recital of his songs.

* * *

Mrs. A. K. Virgil, pianist and teacher, who vacationed in France and Switzerland, has resumed instruction in her New York studio.

* * *

George Armstrong, head of the Westlake Piano Studio since the recent death of A. Verne Westlake, has taken his former teacher's class. He recently returned from three years' study in Paris with Philipp.

* * *

Willem Noske, Netherlands violinist, makes his American debut in Town Hall, New York, on October 21.

* * *

The New York College of Music, Carl Hein, director, announces two free harp scholarships under A. Francis Pinto.

* * *

Olga Bibor Stern, pianist and accompanist at some Verdi Club concerts, spent the summer in Miami, Fla. On October 1 she resumed professional engagements in New York and vicinity.

Hedda Ballon to Teach in Cambridge, Mass.

Hedda Ballon, harpsichordist and pianist, has decided to devote her teaching time this season to her headquarters in Cambridge, Mass. A former member of the faculty at the New Vienna Conservatory and the Government College for Girls there, Professor Ballon will concentrate on individual instruction for technic and interpretation, classes for the accompaniment of vocalists, especially Lieder, chamber music groups, appreciation lectures, interpretation of the seventeenth and eighteenth century harpsichord scores and master classes held especially for teachers.

Enzo Pascarella Returns to Hollywood

Enzo Pascarella, former concertmaster of the New York Opera Comique and the Richmond Symphony Orchestra, and head of the Pascarella Trio, is again in Hollywood engaged with the Music Corporation of America and the Hal Roach Studios, Inc. Mr. Pascarella returned to New York last spring after an extended tour during which one of his compositions, Juanita, was published in Rome. Owing to the Hollywood engagement, it was necessary for Mr. Pascarella to cancel a number of concert engagements with the Pascarella Trio in New York and on the Eastern coast.

The Sittigs in Recital

Margaret Sittig, violinist, and Fred V. Sittig, pianist, will give a recital at Geneva College, Beaver, Pa., October 20. The artists are now appearing at Mohonk Lake, N. Y. They appeared recently at Bar Harbor and Seal Harbor, Me.

Toscanini Thrills International Audiences at Lucerne

By ANNETTE ROSENSON

LUCERNE.—The Lucerne Festival had many high peaks, but transcending all of them were Toscanini's two performances of Verdi's Requiem in the Jesuit Church. The *maestro* conducted a ninety-nine piece orchestra, a chorus of two hundred and fifty, and soloists Zinka Milanov (soprano), Kerstin Thorborg (mezzo), Jussi Björling (tenor), and Nicola Moscona (bass), welding all into a resplendent emotional, intellectual and sonorous whole. The Requiem has often been stirring, but on these occasions it was sublime.

Another Toscanini triumph—veritably the *maestro* dominated the entire festival proceedings—was an all-Beethoven concert given in place of Bruno Walter's concert. It was with great regret that the public learned that it was deprived of the interesting program prepared by Walter, and was unanimous in its expression of sympathy for this great director, prevented from appearing by the tragic death of his daughter. The summits of the program were a stupendous reading of the fifth symphony and the violin concerto, with Adolf Busch. If the soloist played with a facility which at times seemed rather cold, and if the *andante* was a bit too declamatory, the *rondo* was delivered with an elegance, joy, and dexterity that won the violinist and his clever associates a real ovation.

Toscanini and Horowitz

The concert in which Toscanini waved the baton for his son-in-law was another "thriller." Horowitz was on this evening at the very pinnacle of his form in Brahms' B flat Concerto. The pianist attained the heights of his interpretation in the second and fourth movements, and completing the soloist's brilliant work was the literally marvellous orchestral accompaniment — supple, sensitive, vibrant. Toscanini's part of the program, done in the *maestro's* inimitable style, were Beethoven's Seventh and Tommasini's delightful transcription of four Scarlatti sonatas.

Boult and Casals

This seance can be resumed as a good concert, a good director, and a brilliant soloist. Sir Adrian Boult had two *pieces de resistance*: Fantasia on a theme of Tallis, for string quartet and string orchestra, by Vaughan Williams, and Beethoven's Fourth. The first was given a powerful, dignified reading, while the second would have benefited by a profounder idea of the symphony as a whole and greater sureness regarding tempi. Casals in the Haydn cello concerto was unforgettable. The keynote of his interpretation was its exquisitely controlled and absolute equilibrium.

Photo by Pleyer, Zürich

LUCERNE, THE FESTIVAL CITY, showing the Kapellbrücke (bridge at left), the Stadttheater (center at rear), and Jesuit Church (extreme right), where Toscanini conducted Verdi's Requiem.

Ansermet and Rachmaninoff

The concert in which these artists collaborated provided one of the pleasantest hours of the festival. Ansermet shone in Ravel (La Valse), Debussy (Nocturnes) and Haydn (D major symphony) while Rachmaninoff won plaudits for his Beethoven concerto, op. 15, and his own (albeit none too interesting) Rhapsody on a Theme by Paganini.

Fritz Busch and Huberman

Conductor Fritz Busch gave an impeccable reading of Schumann's Fourth Symphony, an interesting and colorful presentation of Reger's Variations on a Theme by Mozart, and a rousing delivery —in fact, the triumph of the evening—of Berlioz' Benvenuto Cellini overture. The Mendelssohn violin concerto, at Huberman's hands, was rather uneven, though all in all, the interpretation was vivid and dramatic.

The Gigli and the Sistine Chapel concerts were cancelled, owing to the Italian frontier being closed.

Programs which the festival further included, but which, alas, cannot for lack of space be mentioned in detail, were by the Busch Quartet, assisted by Reginald Kell, clarinetist, in Mozart and Brahms; the Strasbourg Cathedral Choir, directed by the Abbé Hoch, and assisted by organ soloist Joseph Bonnet; Alexander Kipnis, baritone, and Albert Ferber, pianist, in a Lieder program; and an Othmar Schoeck program by Ria Ginster, soprano, and Hermann Schey, bass, the composer at the piano.

A special word of praise is due the orchestra, which so efficiently played throughout the festival and so remarkably responded to the personalities that directed it. Nor must there be overlooked the "treat" which Toscanini offered to about thirty of his friends, one Sunday afternoon. With an orchestra of seventeen or eighteen, the *maestro* interpreted the Siegfried Idyll at the very spot in which Wagner created it, this intimate concert being played in the salon of the Wagner villa at Triebschen. The guests listened from the lawn, the music coming to them through the opened windows. The effect was absolutely exquisite.

Photo by Cummins

MARY CRAIG, American concert, oratorio and operatic soprano, sang Santuzza in a recent performance of Cavalleria Rusticana at White Sulphur Springs, W. Va. Miss Craig, descendant of a Confederate Army officer, was also soloist at the 62nd annual Lee Ball which terminated the traditional Robert E. Lee Week Festivities at White Sulphur.

Montreal Singers Are Applauded in Manon

Pons Sings to Throng of 6,000— Russian Chorus Scores — Orchestra Plans Extensive Season

MONTREAL — The musical season was opened by Les Variétés Lyriques, a local organization which from Sept. 21 to 29 gave five representations of Manon at the Monument National, where a numerous public warmly greeted the performances. Jacques Gerard, lately returned from France where he sang successfully for many years, presented a lyric voice of particularly fine quality, used with delicacy of feeling as Des Grieux. As Manon, Eva Tancrell-Meunier, of Woonsocket, sang with a very pleasant voice but was rather impaired by lack of histrionic experience. Lionel Daunais, C. E. Brodeur and R. Dupuy gave a good account of themselves in minor parts and the ballet headed by Maurice and Carmen Morenoff contributed a good achievement. It was announced that this group is expected to perform on a wider scale this season.

Pons Sings to 6,000

Lily Pons, soprano of the Metropolitan Opera, made her second appearance here at the Forum on Sept. 29 before one of the biggest audiences ever to attend a local musical event. Over 6,000 people applauded her again and again and more than once burst into cheers as a song was concluded. Her program included among other works, Alma Mia from Handel's Floridante, Caro Nome from Rigoletto, a vocal transcription of Liadoff's Music Box, Alabieff's Nightingale, Poldini's Poupée Valsante, Dell'Acqua's Villanelle and three Debussy songs, Mandoline, Green and Fantoches. Constantine Callinicos provided the discreet accompaniments, and Herve Baillargeon supplied efficient flute obbligati.

The Don Cossacks gave their annual concert on October 1 at His Majesty's Theatre and scored another great triumph. The audience was enthusiastic and gave the Russian singers a great ovation, demanding many encores. Under Serge Jaroff's dynamic guidance, their performance had the outstanding qualities which have made their unequalled reputation.

Montreal Orchestra's Plans

The Montreal Orchestra, under the able direction of Douglas Clarke, willl open its musical season on Nov. 5. The concerts will be given at fortnightly intervals, though there will be a short break-off for the Christmas holidays. Eugenia Buxton, Percy Grainger, Nicolai Medtner, Charles Neagele, pianists; Georges Enesco, Orrea Pernel, violinists, and William Primrose, viola player, are among the soloists to be heard during the coming months.

J. H. G.

Ezerman Foundation Awards Scholarship

PHILADELPHIA.—William Kapell, of New York, has won the D. Hendrik Ezerman Foundation Scholarship at the Philadelphia Conservatory of Music. Jane Jurrjens, of Philadelphia, has received the Olga Samaroff Scholarship and Dorothea Flanagan, of Eldorado, Kan., the Stolp Scholarship. The Hood Scholarship in piano went to Pauline Carter of Sacramento, Calif.

Worcester Festival Ends with Opera

(Continued from page 5)

The orchestra gave Emerson Whithorne's Fandango, as a colorful, rhythmically enlivening introduction to Miss Swarthout's group of Five Songs of the Auvergne, by Canteloube, delighting her listeners. She encored with a Cradle Song by the same composer. The orchestral men were next heard in Debussy's Afternoon of a Faun, played with lovely tone color.

The next group by Miss Swarthout was sung in English and included Command by Charles Kingford, Velvet Shoes by Randall Thompson, My Ladan Love by Harty, and Serenade by John Alden Carpenter. So well was this group received that the singer added Comin' Through the Rye, Pittaluga's Romance de Solita, and Into the Night by Edwards.

The chorus presented two spirituals arranged by Noble Cain, I's Mighty Tired, and Joshua Fit de Battle ob Jericho, without accompaniment, to popular acclaim. The program ended with Jean Sibelius' stirring chorus for women's voices, Onward, Ye Peoples.

Children's Concert Delights

The children's concert on Saturday morning, Oct. 7, brought an orchestral program of much interest. The overture to Oberon by Weber set the note for a morning of fantasy, followed by three sections of Mendelssohn's music to Midsummer Nights Dream. The highlight of the program, however, was Prokofieff's amusing nursery tale for orchestra and reciter, Peter and the Wolf, in which Mr. Stoessel showed unsuspected gifts by speaking the narration with much charm, while Walter Howe, assistant conductor, directed. The final number was a stirring hearing of The Dance of the Hours from La Gioconda.

Operatic Double Bill

Closing the festival was the traditional opera night, on Saturday. On this occasion, the performances of Pagliacci and Gianni Schicchi by Puccini constituted a real triumph for the Worcester Festival management. Mr. Stoessel was the musical director, and Alfredo Valenti again had charge of the staging, with Saul Lancourt as assistant stage director.

The cast for Pagliacci included three singers of the Metropolitan Opera. Charles Kullmann was Canio and Muriel Dickson was Nedda, both splendidly capable. Tonio was sung with dramatic effect by Robert Weede. Other roles were assigned to Hugh Thompson, a pleasing, youthful Silvio, Donald Dame as Beppe, and Raymond Galipeau and Archie Pullan as two peasants. The chorus members in this work did particularly fine singing, and the orchestra played the tuneful score with aplomb.

Gianni Schicchi offers greater difficulties in making its text and action always understandable and amusing. In this the cast succeeded admirably, with Julius Huehn, of the Metropolitan, a bluff and roguish Gianni, much liked by the audience. Mr. Kullmann was a youthful, ardent Rinuccio, and Lauretta was sung pleasingly by Helen Marshall. The many other personages of this highly populated burlesque deathbed drama of medieval Italy included Pauline Pierce, Helen van Loon, Gertrude Gibson, Donald Dame, John McCrae, Gene Greenwell, Hugh Thompson, W. Roscoe Fletcher, Samuel G. Rea, Jr., Dr. L. Ainsley Bennett (as the Doctor) and Arthur Beckgren. The evening ended in long ovations for all the artists concerned.

The Worcester County Musical Association (Hamilton B. Wood, president) may be congratulated on the success of its eighteth festival. B. T.

Omaha Prepares Array of Concerts

Two Club Musical Series Arranged—New Woman's Group

OMAHA, NEBR.—The Tuesday Musical Club and the Morning Musical Club in Omaha are actively preparing for their artists' courses. The members are selling tickets, and each club is hoping for a sold-out season.

The Morning Musicale is sponsoring an Omaha Women's String Symphonietta composed of twenty of the foremost local women string instrumentalists. Mrs. Howard Kennedy is Morning Musicale chairman, and Richard Duncan, recently appointed to a musical post at the University of Omaha, is the conductor.

This group of players will be heard on the winter musical season course. Mrs. L. F. Crofoot, Omaha pianist, will also play in the month of December. These are the two local attractions presented by this club.

The Music Teachers' Association, meeting here on October 9 and 10, brought together leading members of that profession from the entire state. A review of the convention will be published in a later issue. H. M. R.

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Photo by Lloyd, Oakland

E. ROBERT SCHMITZ

and his recent master class at the College of the Holy Names, at Lake Merritt, Oakland, Calif. Eugene Gash (directly in back of Mr. Schmitz) plays the Ravel concerto with the Denver Symphony Orchestra on November 26. Betty Jane and Virginia Halmans, on the right and left of Mr. Schmitz, appeared on September 17 in the Stern Bowl in San Francisco. They also have been heard frequently over NBC as a two-piano team. Jean Leduc, second on the left, has had many concert appearances in Montreal, Canada. The picture also includes Germaine Schmitz, who is assistant to Mr. Schmitz on the Pacific Coast and students who study during the season with assistants of Mr. Schmitz in various parts of the country. Following the class in Oakland, Mr. Schmitz went to Montreal Institute for another master class. One hundred and eighteen teachers, all members of the Notre Dame congregation, attended. During the summer, Mr. Schmitz was soloist with the San Diego Orchestra under the direction of Nikolai Sokoloff.

White Plains Applauds Early Season Recitals

Van Hoesen and La Forge, Amy Ellerman and Dupré Heard

WHITE PLAINS, N. Y.—An excellent concert opened the music season at the County Center on Sept. 29. Presented by the Social Service Committee of Grasslands Hospital, Harrington Van Hoesen, American baritone, and Frank La Forge, American coach-composer-pianist, gave a program that delighted a large audience. Mr. Van Hoesen did not need to go beyond the Lieder group to prove his artistry, but his characterizations, such as David and Goliath, brought down the house, while the rarely sung aria from Ernani and a delightful La Forge group further proved his versatility. Mr. La Forge played his well known flawless accompaniments and appeared as well as soloist in an effectively played Chopin group.

Amy Ellerman, American contralto, and George Vause, organist-accompanist, gave a program at the Chatterton Hill Church on Sept. 29. Miss Ellerman's warm, luscious voice was revealed with fine interpretive feeling in varied songs and arias, while Mr. Vause distinguished himself both as accompanist and organist.

An organ recital was given by Marcel Dupré at St. Matthew's Lutheran Church, Oct. 3. Selections ranged from Bach to Widor, but interest centered in the two numbers by M. Dupré: a scherzo in F minor and Intermezzo from the concerto in E minor for organ and orchestra. The latter, given its first performance in Paris in November, 1938, with the Lamoureux Orchestra, was particularly lovely. The highlight of the evening was M. Duprés fascinating improvisations on motifs from chorales and themes submitted by Percy Grainger. E. H.

60 Win Fellowships At Juilliard School

Wagner Announces Awards List For New Year — 169 Enrolled

Following competitions in the departments of cello, composition, conducting, piano, violin and singing, sixty fellowships have been awarded at the Juilliard Graduate School, it was announced by Oscar Wagner, dean. The school opened on Oct. 5 with an enrollment of 169.

Twenty-two states, Canada and Hawaii are represented by the winners who are:

CELLO—Nellis DeLay, Neodesha, Kan.; Mary Eidam, Rochester, N. Y.

COMPOSITION—Norman Dello Joio, New York, N. Y.; Donald Fuller, Maplewood, N. J.; Cecily Lambert, New York, N. Y.; Robert Stevenson, El Paso, Tex.; Robert Ward, Cleveland, O.

CONDUCTING—Igor Buketoff, Brooklyn, N. Y.; Robert Kiss, Irvington, N. J.; David McNaughton, Harrisburg, Pa.; Celia Merrill, Bloomfield Hills, Mich.; Elliott Morgenstern, Cleveland Heights, O.; Arthur W. R. Shettle, New York, N. Y.

PIANO—Thelma Aronoff, New York, N. Y.; Lillian Bauer, Brooklyn, N. Y.; Faubion Bowers, Tulsa, Okla.; Betty Belle Brown, Sayville, L. I.; Sylvia Dickler, New York, N. Y.; Leonard Eisner, Brooklyn, N. Y.; Dorothy Fisher, New Castle, Pa.; Robert Fizdale, Chicago, Ill.; Ruth Geiger, New York, N. Y.; Robert Hord, Dallas, Tex.; Thomas Ingram, Trenton, Tenn.; Ben Jones, Jacksonville, Fla.; Freeman Koberstein, Glenwood City, Wis.; Moreland Kortkamp, Sierra Madre, Cal.; Frances Pottasch, New York, N. Y.; Cecile Schramel, Milwaukee, Wis.; Ralph Sheldon, Stamford, Conn.; Florence Takayama, San Francisco, Cal.; Jeanne Therrien, New York, N. Y.

VIOLA—Stephen Kondaks, Toronto, Can.; Sanford Schonbach, Wellesville, O.

VIOLIN—Louise Behrend, Washington, D. C.; Margaret Fountain, Nashville, Tenn.; Werner Gebauer, New York, N. Y.; Harriet Griffith, Boonton, N. J.; Stanley Kraft, Cleveland, O.; Fredell Lack, Houston, Tex.; Robert Mann, Portland, Ore.; Leo Panasewitz, Cranford, N. J.; Ruth Rink, Edinburg, Ill.; Meroslow Salyk, New York, N. Y.

VOICE—Florence Ahn, Honolulu, Hawaii; Francis Barnard, Boise, Ida.; Louise Beaman, Woodmere, N. Y.; Carol Brice, Sedalia, N. C.; Janet Burt, Cleveland, O.; William Dean, Cabot, Ark.; Monas Harlan, New Castle, Pa.; Enid Hellman, Milwaukee, Wis.; Mary Elizabeth Henderson, Apollo, Pa.; Phillip MacGregor, Akron, O.; John McCrae, Liberty Hill, S. C.; Bernard Martin, La-Porte, Ind.; Harold Simmons, Charleston, S. C.; Russell Skitch, Toronto, Ont.; Frank Stafford, Cleveland, O.; Ruth Twyman, San Pedro, Cal.

San Carlo Opera In N. Y. Series

Center Theatre Engagement Is Concluded by Gallo Forces—Attendance Large

It begins to look as though the San Carlo Opera has an annual autumnal appointment with New York. The meeting surely is mutually agreeable, for the throngs that attend the performances receive large enjoyment for reasonable prices of admission, and the San Carlo troupe and its impressario, Fortune Gallo, receive highly profitable returns at the box office.

This year the visit of the company was at the Center Theater as usual, and it was opened on the evening of Sept. 28, with every seat filled and overflow listeners crowding the standing space. The opera was La Traviata.

The basic Gallo plan is to avoid the "star system" in his productions, and to give well-rehearsed "ensemble opera" with experienced casts. His project has been a huge success for over a quarter of a century, and his is probably the only lyrical company that never has been in financial difficulties, never has made any public appeal for money help, and never has had a board of private guarantors. That is a memorable and brilliantly unique record.

The Traviata premiere showed all the familiar aspects of the San Carloans, and kept up their established traditions. First of all, Carlo Peroni again officiated at the conductor's stand as he has done for so many years past. He retains all his skill, art, and tempermental drive. Lucille Meusel sang Violetta fluently, warmly, finely, with a voice and skill that spoke most promisingly for the future of this young American soprano. She had deserved ovations throughout the evening. Dimitri Onofrei, smooth singer and actor, made his handling of the tenor part as effective as in former seasons. Ivan Petroff revealed sonority, sympathetic quality and taste in his vocalism as the elder Germont. The rest of the cast acquitted itself with competence.

In the intermissions, Gallo held a sort of levee in the spacious lobby of the beautiful house, scores of his admirers showering congratulations, and expressing hopes that the San Carlo Opera might be a permanent feature throughout the season in a city quite able to support two operatic ventures entirely different in purpose and prices.

Carmen in Spirited Version

Bizet's indestructible and stimulative master piece was the bill that drew another full house to hear Fortune Gallo's able array of vocalists on Sept. 29.

Coe Glade, who has established herself as a sort of specialist in the role of Carmen, sang it on the present occasion. It is not a new experience for an American audience to hear an American undertake the part. Minnie Hauk was the first to do it, and in recent times, she was followed by Mary Garden, Geraldine Farrar, Marguerita Sylva, and Rosa Ponselle.

Miss Glade sang and acted with the necessary warmth and coquetry, although some of her tone production might have been open to argument on the part of listening experts. Sydney Rayner put volume, passion, and power into his tones, and gave an altogether convincing portrayal of Don Jose. Leola Turner scored strikingly as Micaela, with pretty appearance and a fresh, agreeable voice artistically employed. Mostyn Thomas was a full-toned and animated Escamillo. The rest of the company functioned well, with two deserving special mention; Harold Kravitt for his sharp characterization of Zuniga, and Laura Triggiani (as Frasquita) for well trained, tasteful singing and arch impersonation which added much to the ensemble. Carlo Peroni was the authoritative conductor.

Il Trovatore Heard by Throng

Il Trovatore was sung on the evening of Sept. 30 and given by an excellent cast and before an overflow audience, including standees. The four principal roles were assigned to Norina Greco, an effective and full-toned Leonora; Sydney Rayner, as the resonant and ardent Manrico; Lyuba Senderowna, with lower tones of noble sonority in the music of Azucena; and Ivan Petroff, whose rich baritone was used with suave vocalism, though his acting was tame as the villainous Di Luna. Other parts were sung by Philine Falco (Inez), Harold Kravitt (Ferrando), Francesco Curci and Fausto Bozza. Carlo Peroni conducted a smooth performance, in which the many changes of scene were made quickly.

La Boheme and Faust

The saccharine melodies and sentimental story of Puccini's La Boheme have won a wide following, and apparently an enduring one, for a large body of auditors was on hand to enjoy and applaud that opera and its cast of singers on Oct. 2.

Bianca Saroya, well established as a vocally satisfying and sympathetically acted Mimi, had as her hero opposite the smoothly toned and ardently projected Rodolfo of Sydney Rayner. Mario Valle always does a Marcel of appeal and whimsy. Leola Turner showed charm and liveliness as Musetta. The rest of the group (all of whom rounded out the authentic atmosphere of the characters and their time) were Harold Kravitt, Stefan Kozakevich and Natale Cervi. Carlo Peroni, indefatigable and intense, officiated at the conductor's stand.

The only performance of Faust of the San Carlo season in New York was sung on Oct. 3 with Sydney Rayner again in the title role, Leola Turner as Marguerite, Harold Kravitt as Mephistopheles, Ivan Petroff as Valentine and Charlotte Bruno as Siebel. Fausto Bozza and Philine Falco completed the cast with Carlo Peroni again conducting. The principals have all sung their roles in New York and elsewhere and Mr. Peroni is thoroughly conversant with the Gounod score. It was to be expected that the work would proceed along routine lines and the performance lived up to expectations, all the participants giving authoritative delineations.

Double Bill

Outstanding in the performance of Cavalleria Rusticana and Pagliacci on Oct. 4 were Norina Greco, an ample-voiced Santuzza, and Mostyn Thomas, whose singing of the Prologue to the latter work won deserved applause. Others heard in a generally quick-paced performance were: Charlotte Bruno (Lola), Philine Falco (Lucia), Rolf Gerard (Turiddu), Stefan Kozakevich (Alfio and Silvio), Leola Turner (an accomplished Nedda), Aroldo Lindi (resonant and forceful as Canio), and Francisco Curci (Beppe). The chorus came in for due credit for its lusty work. Carlo Peroni again conducted.

Madam Butterfly, with Hizi Hoyke giving her effectively acted and musically sung version of the title role, engrossed a capacity audience on Oct. 6. The remainder of the cast included Charlotte Bruno, a sympathetic Suzuki; Rolf Gerard, personable and adequate vocally as Pinkerton; Mario Valle, a sonorous, veteran Sharpless; and in smaller roles, Philine Falco, Francesco Curci, Richard Wentworth and Louis De Cesare. The chorus sang with generally pleasing quality, and Carlo Peroni conducted a smooth version of the score.

Tosca Appeals

The penultimate performance, on Oct. 7, was that of Tosca, the only offering of this Puccini score during the engagement. Bianca Saroya sang the title role with Dimitri Onofrei as Mario and Mario Valle as the Scarpia. Other parts were delivered by Stefan Kozakevich, Natale Cervi, Francesco Curci, Fausto Bozza and Alice Homer. The Saroya-Onofrei combination has been heard frequently in these assignments and both have mastered both the vocal and histrionic aspects of each. Valle's reading of Scarpia is tinged with both the suave and highly emotional. Carlo Peroni seemed untired by the long list of operas he has conducted and read the Puccini score with elan and power.

Gonzalez as Micaela

A repetition of Carmen on Sunday evening, Oct. 8, brought Enya Gonzalez as a new Micaela. The Philippine soprano, her well-schooled voice of agreeable timbre in good estate, sang exquisitely her chief aria, though her acting of the role showed that it is less well mastered than her delightful Butterfly. The remainder of the cast was identical with the former hearing in this series.

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Native Music Heard In ASCAP Festival

Public Response Keen to Week's Series in Carnegie Hall of Classic, Folk and Popular Lists

With all the Beethoven, Sibelius, Haydn, Bach series which New York has been hearing, it is a seemly idea to do a series devoted to American music. The idea was conceived by the American Society of Composers, Authors and Publishers, and for a week they gave evening concerts at Carnegie Hall, starting on Oct. 1. The announced purposes of the events—properly called a Festival by ASCAP—was to honor American creative artists, and to give solace to a public burdened with contemplation of war in so many countries. Gene Buck, president of ASCAP, is credited with originating the project, and he fittingly made some introductory remarks at the opening concert.

The first evenng had a program of numbers from operettas and musical comedies, played by members of the Philharmonic Orchestra, conducted by Dr. Frank Black, and sung by Jane Froman, Hollace Shaw and Floyd Sherman, soloists who registered emphatically.

Familiar material found performance but nevertheless it pleased greatly. Such tunes as Herbert's Kiss Me Again, Romberg's Indian Love Call, Porter's Night and Day, Gershwin's The Man I Love, and Jerome Kern's Ole Man River, have become veritable classics in their field. Friml, Cohan and other composers of light music also had appropriate place in the evening's doings.

No admission was charged to the festival concerts, but tickets were given only to invited hearers, of whom there were enough to crowd Carnegie Hall impressively.

Negro Music Featured

Contributions by Negro composers, played and sung by individuals and groups of that race, featured the second night's program. It was arranged by William C. Handy, who spoke briefly at the beginning and then led the participants in his St. Louis Blues as a finale.

This was a long list, engaging the activities of numerous individuals and also displaying the variety of interests on the part of the Negro in American music. Opened by the "Negro National Anthem," with J. P. Johnson conducting an orchestra of seventy musicians, the Abyssinian Choir, Juanita Hall's Choir and Wen Talbert's Choir, the program continued with Minto Cato in a number by Alex Hill, Dr. Charles L. Cooke conducting his Sketches of the Deep South and the Southernaires singing a medley of Will Marion Cook's melodies.

William Grant Still led his Summerland and then two movements from what is probably his most important contribution to orchestral repertoire, his Afro-American Symphony.

Jesse Zackery sang a group of spirituals arranged by Harry T. Burleigh and the Abyssinian Choir contributed R. Nathaniel Dett's arrangement of Listen to the Lambs. Clyde Barrie was heard in Burleigh's arrangement of Deep River and Juanita Hall led her choir in two other spirituals.

The second part was a minstrel show presentation by members of the Crescendo Club and included numbers by James Bland, Will Marion Cook, Bert Williams and others, with singers, dancers and ensemble numbers.

The concluding part concerned compositions from the "blues" era to the present "swing" period, with Cab Calloway, Noble Sisson, Louis Armstrong and Claude Hopkins and their orchestras and artists participating.

It was an evening which demonstrated that the Negro musician has exercised a material influence on the trend of American compositional styles.

First Symphony List

Fifth of the ASCAP series, on Oct. 5, brought the Philharmonic Orchestra; conductors Alexander Smallens, Macklin Marrow and Howard Barlow; and soloist Albert Spalding. Also a capacity audience of invited listeners.

Spalding played the local premiere of the violin concerto by Frederick Jacobi, and lavished all his fine art on the opus with resultant prolonged applause. The response was as much for the composition as for the performance. Jacobi's pages are flavored with tunefulness, rhythmic verve, fastidious harmony and expert writing for both the solo instrument and the orchestra. The concerto ranks imposingly in the modern repertoire of the violin.

Other numbers heard are familiar in the metropolis: Hadley's In Bohemia, Gruenberg's The Enchanted Isle, Bloch's Winter-Spring, and three movements from a MacDowell Indian Suite. Enthusiasm from the hearers rewarded all the music and conductors. By the way, the composers of the occasion are registered in the ASCAP membership lists.

"Swing Is King"

So thronged was the promised attendance at Carnegie Hall for the program of swing music, on Oct. 6, that a similar one had to be arranged at the Seventy-first Regiment Armory. Both houses were filled to the limit.

Paul Whiteman and his players led off for the Carnegie hearers, and received hearty greetings, but the swing sophisticates knew that the Whiteman ministrations belong to the earlier days of jazz, and so the enthusiasm seemed to be a bit restrained. Gene Buck, master of ceremonies, announced Benny Goodman and his tootlers and percussionists and then the real hubbub commenced. The audience loved it, and showed its feelings thunderously.

Fred Waring, with instruments and vocal chorus, contributed some refined and polished performances. The last band to add to the enticements and excitements of the evening was Glenn Miller's, and some youthful swingists began to writhe and "jitter" in their seats, but none of them danced in the aisles, as they did at the Armory until ushers stopped them. The concert there had the foregoing bands, and also those of Jack Teagarden and Jan Savit, the latter a former violinist in the Philadelphia Orchestra.

Final Orchestral Concert

The week's series closed on Saturday night with a second symphonic list of native works by the New York Philharmonic. The conductors were Lamar Stringfield, who led Mabel Daniels' prelude, Deep Forest; Deems Taylor, directing his suite, Through the Looking Glass; Alexander Smallens, at the helm for Roy Harris' overture, When Johnny Comes Marching Home, and for the performance of George Gershwin's Concerto in F, with Abram Chasins as the accomplished soloist; Dr. Howard Hanson, who interpreted his tone poem, Pan and the Priest; and Howard Barlow, giving the introduction to Act III of Victor Herbert's Natoma. Gene Buck, president of the ASCAP in a brief address before the concert, expressed the pleasure of the society at the festival's success.

War Perils Interrupted Party Of U. S. Singers on Foreign Trip

Mme. Edith Gaudenzi Relates Experiences of Her Group of Artist-Pupils When Conflict Brought Blackout to Italy

Edith Gaudenzi has returned to New York from a summer spent abroad, a vacation which was hastily planned and as hastily brought to a close by the war. Up to the middle of June, Mme. Gaudenzi expected again this year to go to the New England Music Camp at Lake Messalonskee, Oakland, Me., to take charge of the vocal department. Some of her artist pupils, however, wanted very much to have her go abroad with them this year. She finally agreed to their plan for the European trip, and another of her artists, Polly Myrick, went to the camp in her stead.

"Our party," Mme. Gaudenzi related, "consisted of Dorothy Chapman, Nancy Kenyon, Grace Perry, my niece, Edith Dunn, and John McCormack—not the famous John, as you know, but a gifted young man who also happens to be a tenor. When we arrived in Italy, we went first to Venice, and from there across the northern part of the country to Milan.

"We had a very pleasant stay at Lake Como, but then came rumors of war and upon their heels the war itself. Like so many travelers stranded abroad at the time, we hastened from one city to another, trying to secure return passage to the States. We were in Zurich when we made our first attempt to get accommodations on an earlier steamer than the one we had planned to take—you undoubtedly know that we expected to stay abroad well into October."

"Were you all able to return together?" we asked.

"No," she said. "In time we managed to get accommodations on the SS. Washington and Mr. McCormack and F. C. Coppicus, who had joined our party, secured passage on the President Harding. We left Dorothy Chapman in Milan, however, and she is still there, so far as I know. Had the war not broken out, I believe that Dorothy would have had many opportunities to sing in opera abroad. She was heard by many impresarios and had a number of offers of operatic appearances. Whether they have materialized in view of the unsettled conditions, I do not know. Before I left she was scheduled to do The Barber of Seville in northern Italy."

"Aside from the tension inevitable in the experience of being stranded abroad in time of war, what special event stands out most vividly in your memory, Mme. Gaudenzi?"

"Unquestionably one of them was the blackout," was the reply. "It was truly amazing the way people made their way along the streets. At the time we were in Italy, there was a full moon and that was absolutely the only light in the streets. But despite all the unhappy experiences, there also were some memorable ones, such as our motor trip from Italy to St. Moritz.

"However, now I am back in New York and glad to be in the throes of another busy season."

"I suppose you will continue your studio musicales as usual?" we queried.

"Yes," Mme. Gaudenzi replied. "And in addition to having Vandy Cape, who recently returned from another successful tour in her Singing Satires; Gloria LeVey and little Bubbles, both of the radio, as well as many others you know, I also am expecting Martha Vaughn to return from the Coast, where she has been singing for some time."

Charming, young Edith Dunn entered as the conversation ended, bringing an important question whether or not to wear a gardenia with her striking black costume.

G. N.

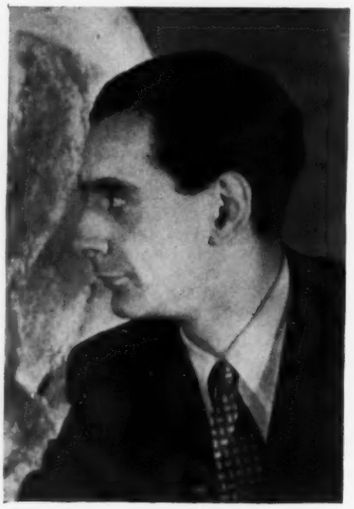

Photo by Lipnitzki, Paris

IVAN GALAMIAN

has reopened his New York studios following summer master classes for violinists in Camden, Me.

New Publications

Christmas Music

SATB

HUSH, MY DEAR, LIE STILL AND SLUMBER (The Nettleton Carol), choral version by POWELL WEAVER. In addition to the four mixed voice parts there is a solo which may also be done by a children's choir. Two texts are provided, one for Christmas and another for general use. This *a cappella* work is superbly effective, the part-writing of great spirit and with rich humming effects. Galaxy Music Corp., New York.

LITTLE LORD JESUS, words by DOROTHY BASSETT, music by KEITH CROSBY BROWN. The familiar carol is here given a simple setting of attractive, tuneful sort with delightful use of the repeated refrain, "Nowell." Piano or organ accompaniment. Galaxy Music Corp., New York.

ON CHRISTMAS NIGHT, by RALPH E. MARRYOTT. An *a cappella* setting of plain but striking qualities, with a minor melody that remains in the memory. There is a soprano solo of about eight measures, during which the other voices hum. Galaxy Music Corp., New York.

SILENT NIGHT and ADESTE, FIDELES, with original descants and accompaniments by CHANNING LEFEBVRE. Effective adjuncts to the traditional tunes are provided by Mr. Lefebvre. Both carols issued under same cover. Also published for TTBB. Galaxy Music Corp., New York.

SSA

THE STORKE, by MARGUERITE L. VULLIEMOZ. The text, apparently from the Middle English, is quaint and charming, telling of the stork's gift of its own plumage to warm the Christ Child. The music has a bright quality, quick tempo and a suggestion of modal antiquity, though it is not difficult. Piano accompaniment. Galaxy Music Corp., New York.

Songs

IN THE BLEAK MIDWINTER, poem by CHRISTINA ROSSETTI, music by J. WILLIS CONANT. Yet another version of the Rossetti Yuletide poem. This song is simply written, but with a sense of dramatic effect. There are some descriptive passages picturing the snow. Vocal range, from C to E flat. Galaxy Music Corp., New York.

I HEARD THE BELLS ON CHRISTMAS DAY, words by Longfellow, music by MARK ANDREWS. Another old favorite has here been given attractive dress. Mr. Andrews has powerfully and idiomatically used themes and harmonies throughout which imitate the bells. The text is appropriate to the present sorry state of the world. Excellent number for a tenor or baritone of "pealing" voice. Vocal range, C to E. Galaxy Music Corp., New York.

Metropolitan Lists Plans for 1939-40

(Continued from page 6)

dence and implicit trust of the public.

"I am not announcing any additional new artists until I am sure they are on the way, but nearly all of our artists of last season are here or coming. I hope to announce one or two more later on.

"But we have more than enough to provide two casts for every opera.

Need for Calm in Wartime

"I am asking support because the war hysteria affects everyone and we should not allow ourselves to become too emotional. I am thoroughly convinced that we will go on with the season as planned last May.

"In the light of my experience of twenty-five years ago, I am convinced that the American public is sane and we feel that at the Metropolitan we have a duty and an obligation. I sincerely believe that the best way to serve, not only artistically but patriotically, is to do the job and do it well."

In response to questions, Mr. Johnson said that there have been no expressions of feeling against each other on the part of any artists owing allegiance to belligerent nations. He repeated his statement that Wagner would be offered in German and not English.

Metropolitan Opera Viewed as "Permanent"

He also said in response to a question that he expected the Metropolitan Opera House would remain "long after my managerial career has been concluded," although there has been report that the real estate company owning the building wants to sell it.

EDWARD JOHNSON

Metropolitan Opera general manager, tests lighting system for the approaching season opening, Nov. 27.

The novelties and revivals of last season, he concluded, would remain in repertoire this year and the Metropolitan Opera Ballet would again participate. He mentioned specifically that Friedrich Schorr and Jan Kiepura would appear this season and "most of our artists of last year."

Mr. Johnson also disclosed that he did not contemplate returning actively to the boards to participate in Pelléas, a role with which he has been especially identified. He had been in touch with Georges Cathelet and Janine Michaud, who sang the roles last fall in San Francisco, but was not sure as yet whether he could secure them.

Library of Congress Concerts

WASHINGTON, D. C.—Dr. Harold Spivacke, chief of the Music Division of the Library of Congress, has completed final details for the concerts to be presented during 1939-40 under the auspices of the Gertrude Clarke Whittal Foundation. The concerts will take place on Friday evenings, at 8:15 and Saturday afternoons at 3, and all of them will be broadcast in part.

On Oct. 13, the Gordon String Quartet presented quartets by Haydn, Glazounoff and Beethoven at the opening concert, assisted on the following afternoon by Gustave Langenus, clarinetist, in two quintets by Coleridge-Taylor and Brahms. The third work on the latter program was a quartet by Mendelssohn (D major, op. 44).

The remainder of the concerts will offer the Budapest Quartet, Nov. 17 and 18; the same quartet, assisted by William Primrose, violist, and Egon Petri, pianist, Dec. 15, 16 and 18; Adolf Busch, violinist, and Rudolf Serkin, pianist, Jan. 19 and 20; the Pasquier Trio, Feb. 16 and 17, and the Roth Quartet, May 17 and 18.

G. K.

BARBARA BLATHERWICK,

coloratura soprano, has reopened her New York studio following a vacation in Wilmington, Vt.

Scholarships at Mannes School

Two scholarships for the study of cello with Lieff Rosanoff have been made available at the Mannes Music School, New York. Full information may be obtained at the school, it is announced.

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(*Continued on page* 33)

Charles L. Wagner: "Creative Manager"

(Continued from page 7)

sonally as long as practical. He still travels sixty to seventy thousand miles annually. Mr. Wagner gambled $37,500 of his total $40,000 fortune on the voice of the unknown McCormack. Those were truly golden days for music, when McCormack would sing four programs in Boston in one week, grossing about $22,000.

In 1916, Mr. Wagner signed another aspiring young singer, this time a coloratura, Amelita Galli-Curci. Launched at the Chicago Opera in a spectacular performance of Rigoletto, Mr. Wagner press-agented his new find to the heights in three short seasons.

With these two artists Mr. Wagner was able to organize whole series of concerts in many cities; the Steinert concerts in Providence, Springfield, New Haven and Bridgeport; the Wilson-Greene concerts (now Dorothy Dorsey) in Washington; the Evans and Salter concerts (now Marvin MacDonald) in Atlanta, and many others were founded under Mr. Wagner's guidance.

In the Theatre

During the 1920s Mr. Wagner left musical management to try his hand at Broadway productions. Out of fifteen plays, five were hits, five failed, and five enjoyed fair success, but he added to his reputation as a discoverer. He gave Helen Hayes her first starring role; and cast "The Barker" with such present day luminaries as Claudette Colbert, Walter Huston, and Norman Foster. He produced the first of the plays about newspapers, and it was so realistic the critics typed it into oblivion. It was during this time that he took Will Rogers from the "Ziegfeld Follies" and booked him with concert managers everywhere as a single attraction, thereby starting the humorist on his road to fame in pictures and syndicate. Wagner's last Broadway show, an English version of von Suppe's "Boccaccio," starring the young American tenor, Allan Jones, was a sell-out at each performance.

It was the introduction of Walter Gieseking to America that brought Mr. Wagner back into the concert business, at a time when many managers were forming combines and incorporating. Gieseking's career, Mr. Wagner points out, is in direct contrast to McCormack's and Galli-Curci's in that he has never been pushed with press-agentry, but his popularity rests entirely on the merit of his playing. In 1934 he presented to the New York public the eight-year-old "wunderkind," Ruth Slencynski, who he had heard three years before. Her success captured the public imagination and drew capacity houses.

An Entirely New List

In 1935, Mr. Wagner undertook a daring plan for the improvement of his business. With the exception of Walter Gieseking he decided to search the world, find, and build an entirely new list of "world's finest" attractions, all young and gifted. After searching America he went to Europe, where he flew thirteen planes over ten countries to hear some seventy artists. On his return he brought signed contracts for Jussi Bjoerling, Gertrude Pitzinger, Carin Carlsson, Erna Sack, Alexander Kipnis, and two ensembles.

The success of these attractions in the past two American seasons is living testimony to Mr. Wagner's judgment.

Mr. Wagner prides himself especially on having picked Bjoerling after hearing but one aria, for the twenty-eight-year-old Swede is now rated among the finest tenors since the hey-day of McCormack and Caruso. Music lovers everywhere are grateful that Mr. Wagner engineered the return of the Russian-American recitalist and opera star, Alexander Kipnis, after an absence of seven years. Kipnis joins the Metropolitan Opera in January, having previously sung in every important opera house in the world. His tour of thirty-five dates is sold out.

This past Spring, Mr. Wagner managed the first American concert tour of Jeanette MacDonald. Mr. Wagner presented Miss MacDonald in smaller cities and college towns, leaving in Hollywood all the ballyhoo and barrage of spectacular publicity that often goes with such popular stars. Every seat was sold months ahead and Miss MacDonald won glowing tributes from all press. In January, 1940, Mr. Wagner is presenting Allan Jones, his star of Boccaccio, in concerts. He looks for the handsome young American tenor to become one of the most popular concert figures of the next decade.

Mr. Wagner has managed tours for John Charles Thomas, Emmy Destinn, Frances Alda, Mary Garden, Grace Moore, Lawrence Tibbett, Moriz Rosenthal, Rudolph Ganz, Charles Hackett, and many others of great eminence.

Mr. Wagner insists that a manager must always know his facts, whether in the details of booking, the value of a singer's voice or a fiddler's skill, the estimation of public opinion, or the handling of publicity; and that a manager must be able to use the word "No" early and often to save money and headaches.

"I am often thought to be a severe sort of bug-bear," he says, "but usually what I am criticized for is either trying to protect my artists' career, or not being able to assume the management of some mediocre talent. I have turned down thousands of artists who did not quite measure up to my standards. Where their talents merited encouragement I have tried to help them, but many I have discouraged brutally to save them heartaches and cash."

A. H.

Sayao to Make Tour Before Rejoining Metropolitan

Arriving from South America after an active season at the Teatro Colon, Buenos Aires, Bidu Sayao, Metropolitan Opera soprano, opened her season of concerts and opera engagements on October 10 in Peoria, Ill. During the next three months, Mme. Sayao appears with the St. Louis Opera Company and in concerts in Indianapolis, St. Catherines, Richmond, Va., Portland, Ore., Vancouver, Longview, Seattle, Stanford, Oakland, Westwood, Los Angeles, Fresno, Pasadena, with the Houston (Tex.) Orchestra, Atlanta and Washington, D. C.

After the beginning of the new year, Mme. Sayao returns to the Metropolitan for her fourth consecutive season.

OLGA and BRUNO EISNER, voice teacher and pianist, respectively, now back in New York, vacationed at Boiceville, Ulster County, N. Y.

Webster Aitken to Introduce Schubert-Krenek Sonata

Webster Aitken, pianist, has returned from Europe and brought with him some interesting new music for presentation at his recitals. He has an unfinished work of Schubert—the C major sonata, written in 1825 and completed by the contemporary Viennese composer, Ernst Krenek.

Jarmila Novotna Arrives to Make Metropolitan Opera Debut

Jarmila Novotna, Czecho soprano, who will make her Metropolitan Opera debut this season, arrived on the SS. Nieuw Amsterdam on September 27. Mme. Novotna, in private life the Baroness George Daubek, was born in Prague. She carried on musical studies in her home city and in Milan, making her debut when seventeen at the Prague National Opera in Traviata. She had training in acting later with Max Reinhardt, in several of whose European productions she appeared, including Offenbach's Die Schöne Helen at the Berlin Staatsoper. Later at Reinhardt's Grosse Welttheater she appeared under his direction in Die Fledermaus and Tales of Hoffmann. She has also made several musical films.

On a brief visit to the United States last season, Mme. Novotna appeared on the RCA Magic Key program, but she has not been heard here in opera or concert.

Jose Echaniz to Be Soloist with Cincinnati Symphony

Jose Echaniz, Cuban pianist, makes his first appearance of the season on October 20 and 21 as soloist with the Cincinnati Symphony Orchestra under Eugene Goossens. Mr. Echaniz last season was soloist with the Chicago Symphony, St. Louis Symphony, Havana Philharmonic and the Firestone radio orchestra. He was soloist under Jose Iturbi's direction six times with the Philadelphia Orchestra three years ago.

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Chicago's Season Opens Auspiciously

(Continued from page 4)

Booras in the title role and Jean Fardulli as the King of the Gypsies. Nicholas Varzos is the conductor and Bernard Cantor general stage director.

Saidenberg Symphonietta Lists Novelties

Completed plans for the fourth season of the Saidenberg Symphonietta at the Goodman Theatre point to the most ambitious program yet offered by Daniel Saidenberg and his group. Several new compositions especially written for the Saidenberg Symphonietta will lend eclat to the series. Unusual works requiring assisting instrumental and vocal artists will come to hearing at the first program, Oct. 29. Mario Castelnuovo-Tedesco, composer-pianist, makes his first Chicago appearance at the second concert, Nov. 28, when he will present compositions never before performed publicly. Joseph Szigeti is the soloist for the third program, Jan. 9, and the final concert of the series, Feb. 18, will be devoted largely to stage presentations with Mr. Saidenberg and the Symphonietta in the orchestra pit. The one-act opera, La Serva Padrona, by Pergolesi, will be sung in English by Giacomo Rimini, baritone of the Chicago Opera, and Virginia Haskins, lyric soprano, who is to make her debut with our opera this season. On the same program four professional dancers—Eleanor Block, Ana Kurgans, Pearl Lack and Leyah Lucatsky—will perform three major musical works in modern style. Mr. Saidenberg has been named musical director of the Alka-Seltzer radio hour broadcast every Monday night over NBC Red network.

FRITZ SIEGAL,

young Chicago violinist, has recently been appointed concertmaster of the Seattle Symphony Orchestra, Nikolai Sokoloff, conductor. For the past three years Mr. Siegal has been concertmaster of the Illinois Symphony Orchestra and has appeared as soloist in many of the regular concerts. He has studied violin for the past seven years at the American Conservatory of Music, Chicago.

Music at American Legion Convention

The Legionnaires invaded Chicago in full force and made merry during their stay in our midst. They furnished music galore to the thousands lined up on a three-mile front with 500 bands playing popular songs and marches of a non-martial nature to the accompaniment of booms from cannons and petards. Drum majorettes, cowboys, Indians, Scotch bagpipers added color to the spectacular parade which began at eight in the morning and came to a close at nine in the evening at Soldiers' Field.

Mathilde Ernestine Weds and Locates in Hollywood

Mathilde Ernestine, directress of the Beaux Arts Salon concerts, has opened a similar series at the Ambassador Hotel in Los Angeles this season. Miss Ernestine eloped in September to Tia Juana, Mexico, and married A. Arnold Berman, formerly of this city. Arthur Ernestine has taken over the Beaux Arts Salon series at Medinah Club which his sister organized and managed. He has been affiliated with the Salon for the past three years.

Hanna Butler Returns from Europe

Hanna Butler divided business with pleasure while in Stockholm, Sweden, during the summer. Soon after her arrival her services were sought by several singers from the Royal Opera, who studied with her daily during the two months she remained in the Swedish capital. Upon her return here Mme. Butler found a large class awaiting her, including Marcy Westcott, who is again singing on Broadway.

Harry Zelzer Opens Season

Harry Zelzer, astute and alert impresario, had the honor of starting the 1939-40 musical season when he presented Alfred Lustgarten, violinist, in recital at Orchestra Hall, Oct. 1. Born in Chicago, Lustgarten has been heard here often since his first appearance at Kimball Hall when but six years of age. His homecoming after appearances in the capitals of Europe brought a huge audience, which feted him vociferously.

American Composers Featured by Sinfonia Fraternity

Cecil Burleigh, violinist-composer, and Rudolph Ganz, pianist-composer, performed several of their compositions in an all-American program sponsored by Rho of Phi Mu Alpha, Sinfonia fraternity, at Thorne Hall, Oct. 3. Herbert Hyde, Fay Foster, Charles Griffes, Tom Dobson, Maurice Besley, Leon Stein, Clarence Loomis and Rossetter Cole were the other composers represented. B. Fred Wise, tenor; Hans Hess, cellist, and Irving Ilmer and Theodore Silavin, violinists, performed these numbers with artistic style.

Cybelle Abt Returns from Coast

Cybelle Abt, soprano, formerly of the Chicago Opera, returned from a concert tour of the Pacific Coast to sing at Wheaton College on Oct. 12. Mrs. Abt is to remain in this city this fall and winter, fulfilling engagements in the Middle West before journeying westward late next spring.

Pane-Gasser at Civic Opera House

John Pane-Gasser, dramatic tenor of the Chicago City Opera, was the recitalist at the benefit concert given by the Knights of Columbus at the Civic Opera House on Columbus Day. The vast theatre was filled with high dignitaries of the church and city, and admirers of the singer, who is fulfilling this year his seventh consecutive engagement with our opera.

Amanda MacDonald Directs American Opera

Amanda MacDonald, opera coach and accompanist, has been made musical director of the American Opera Company and acted in that capacity at the company's recent hearings of Faust and Bohemian Girl.

Else Harthan Arendt Students' Activities

Else Harthan Arendt sang at a reception at the home of Dr. O. W. S. McCall, Evanston, Sept. 15.

Mme. Arendt's student, Robert Morton, bass-baritone, was heard in a recital in Lansing, Mich., Sept. 20. He appears in joint recital with Margaret Jirasek, soprano, in Sherwood Recital Hall, Oct. 17. Marion Schroeder, soprano, and Minas Booras, baritone, appeared at the Civic Opera House in the production of the Greek opera, Peruze, Oct. 15.

DOROTHY ORTON,

American soprano, surveys the harbor of Halifax from the deck of the Polish SS. Batory, delayed there for two days because of the reported submarine menace. Miss Orton returns with many new French songs, rarely heard in this country, and tours both the United States and Canada.

Photo by Daguerre

HENRY G. WEBER,

new musical director of the Chicago City Opera.

Esther Goodwin Studio Notes

The Navorro sisters,—Mercedes, Elisita and Ida—current engagements include the Western Spring Woman's Club, September 22; Glen Ellyn Woman's City Club, October 4 and the Spanish society, October 14. Violet and June Trede were presented in vocal and piano recital at Perrin Hall, September 24. Licerio Ancola, Filipino baritone, gave a vocal recital at Lyon & Healy Hall, October 14. Lillian Lindskog, contralto, has been engaged to sing at Oak Park Baptist church. Anne Kruzic, soprano, sings for the Bohemian Women's Club, October 4. Doris Westerlund, mezzo, was special soloist at Faith Presbyterian and Douglas Park Mission Covenant churches.

Cara Verson Lost in North Woods

Cara Verson recently returned from her vacation in the North woods of Lake Superior National Forest, after a thrilling experience of being lost in the woods. Staring out alone, the modern pianist suddenly found herself off the trail and in trying to get back, kept returning again and again to a huge boulder. After she had been wandering for five hours, a searching party was sent out from the Lodge. But in the meantime she had been safely rescued by a forester in a canoe from the far end of the opposite lake. Mme. Verson is back in Chicago, at work on her programs of modern compositions for the new season.

(Continued on page 32)

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Laying of Groundwork Termed Vital to Future Artistic Success

Angela Weschler, Former Viennese Piano Teacher, Now Active in New York, Has Definite Ideals of Work

Since early impressions and directions largely determine the musical development of a person later on, the initial inculcation and proper guidance is of primary importance, according to Professor Angela E. Weschler, pianist and teacher.

Formerly of the Conservatory of Vienna, Professor Weschler has established studios in New York and is pursuing the same plan as observed when she was head of the piano department at the conservatory.

Discussing her work with the Musical Courier representative, Professor Weschler pointed out that music is the "most abstract general art and appeals to everybody, the primitive as well as the sophisticated.

Importance of Groundwork

"Of the utmost importance in music is proper guidance at the beginning, for the early impression and directions usually determine the musical development later on.

"As early as possible the child should get a thorough groundwork in music. In my experience, classwork is particularly helpful in stimulating and inspiring a child as well as an adult to higher aims and a combination of individual and class instruction is the ideal of modern teaching.

The Discouraged Adult

"Of no less importance is the proper guidance of adults who wish to make music their profession. Faulty guidance is in fact, the chief reason for the reluctance to continue practising, frequently expressed by talented students who feel that they are not making sufficient progress to justify further effort. Then, too, the statement is often made that the musical profession is overcrowded. Yet it is a well established fact that those above the average in ability have, in music, a far wider opportunity for self-expression and eventual success than in any other profession.

"This is especially true for those who have mastered the piano, which is the key that opens the door to success in every branch of music. All great conductors first studied the piano, training in which is indeed a prerequisite of the conductor's art. The piano is a necessary part of the training of every modern teacher of music, whether vocal or instrumental. The art of the accompanist demands a knowledge of transposition and a mastery of the piano keyboard, second only to that of the concert artist. Training in the piano is a necessity for everyone making music his profession."

Two Types of Instruction

Professor Weschler said that her instruction is divided into two departments, for children and also for adults. The courses for children include both private and class piano work, instruction in theory, ear-training and keyboard harmony as adapted to the child, and training also in rhythmic development of the body. Music appreciation is an integral part of the children's course.

There are four divisions in the instruction provided for adults; that for music lovers, for teachers, accompanists and for those preparing for concert activities.

Photo by J. Abresch

PIETRO YON

at the organ in Carnegie Hall, New York. Following ten weeks' vacation in his summer home in Italy, Mr. Yon has resumed his duties as organist and choirmaster of St. Patrick's Cathedral, New York, and as instructor of piano, organ and composition.

$400 Haussermann Contest for Organ Work Extended

The contest for the $400 John Haussermann Prize for an organ composition has been extended until September 1, 1940. The jury for the award, composed of Roy Harris, Hugh Ross and Ernest White, after examining 73 MS. works submitted, announced that none was deemed worthy of first prize, though honorable mention was awarded to a Toccata by Parker Bailey, of Ithaca, N. Y. Regulations concerning the award may be had by writing to John Haussermann, 40 Scarborough Road, Briarcliff Manor, N. Y.

Bronx School Adds to Staff

Mrs. Elizabeth Harris of the Juilliard School has been added to the advisory board of the Bronx House Music School, New York. Other members are Emilio de Gogorza, George H. Gartlan, Andre Kostelanetz, Laura D. Rosebault, Oscar Wagner, Alfred Wallenstein and George A. Wedge.

Edward Treutel, David Rattner and Ernest Clarke have been named to the faculties of trumpet, double bass and trombone respectively.

ANGELA WESCHLER

Elizabeth Bolek to Make Debut

Elizabeth Bolek, American soprano, makes her New York debut in Town Hall on November 7. At the piano will be Coenraad V. Bos.

Passed Away

CAMILLE DECREUS, 63, pianist and teacher and director of the Fontainebleau School of Music, died in France, according to word just received by Francis Rogers. Born in Paris, he was educated at the Conservatory, winning first prize in piano classes of Descombes and De Bériot. He made his debut in Paris in 1896 and became an accompanist at the Paris Opera, serving until 1900. He was also chorus master at Covent Garden and had appeared as soloist with orchestras in Berlin, London and Paris. Decreus had toured with Calvé, Ysaye and Tourret. In 1921 he joined the Fontainebleau Conservatory and became director in 1924.

HENRIETTA SPEKE-SEELEY, 73, church organist and vocal teacher, died on Oct. 6 at her home in The Bronx. She studied in Munich, and later with Mme. Cappiani, and her musicianship was such that she capably covered a varied musical career, teaching voice, playing the organ at Fordham M. E. Church, and conducting the Saint Cecilia Choral Club of women's voices, which she founded. She also gave lectures in the New York public schools under the late Dr. Leipziger for several years.

Mrs. Seeley was a member of the Musicians' Club, the Guild of Vocal Teachers, a founder of the Browning Society and a director of the New York City Federation of Women's Clubs. Her husband, Storrs Henry Seeley, survives.

MARGARET PRINGLE, for twenty-three years a member of the executive staff of the Philadelphia Orchestra, died in Upper Darby, Pa., on September 14. She started as assistant to Louis A. Mattson, assistant manager and had served with Arthur Judson, Alfred R. Allen and the present manager, Harl McDonald.

JOHN A. O'SHEA, 74, director emeritus of music in the Boston public schools, died in that city on September 15. He recently observed his fifty-sixth anniversary as an organist in the Roman Catholic Archdiocese of Boston.

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Heard in the Studios

Beatrice MacCue

Beatrice MacCue, contralto, repeated the program she recently gave in Flushing, L. I., on October 7, the student participants being Tsuta Ohata, Mina Pearsall, Teresa Dunn and Lenore Scott. Of

Photo by Apeda
BEATRICE MacCUE

these, Miss Pearsall is contralto soloist and choir director at the Inwood, L. I., Methodist Church, also singing in the Fireside Trio, which broadcasts weekly from Freeport, L. I. Miss Dunn sings Irish songs on stations WGBS and WHOM, and Kay Picture is appearing in Leave It To Me. On September 24 Miss MacCue gave a talk over station WMYC, under the auspices of the Mu Phi Sorority.

Enrico Rosati

Laura Triggiani, soprano, artist-pupil of Enrico Rosati, made her operatic debut on September 29 as Frasquita in the San Carlo Opera Company's performance of Carmen at the Center Theatre, New York. Miss Triggiani subsequently appeared in other roles with the company.

Arthur Harold Land

Herbert Schoepke, bass-baritone, artist-pupil of Arthur Harold Land, has returned to Middlebury, Vt., to appear with the glee club and University Chapel Choir.

Mary Kaune, soprano, has joined the choir at Neperhan Baptist Church, Yonkers, N. Y. Vance Campbell, baritone, also an artist-pupil of Mr. Land, will be heard in November in Town Hall, New York.

Marion London Milholin

Marion London Milholin has returned from a summer at North Sebago Lodge in Maine and launched an active season in her White Plains and New York studios. Among activities of her pupils during the summer were:

Marcella Hoffman, soprano, in two weeks of concerts in Atlantic City at the Hotel Pierpont; Hallie Parker, soloist at the Tarrytown First Reformed Church and the Presbyterian Church in White Plains (she is regular tenor, soloist at St. Matthew's Lutheran Church there); Purdy Ungemack, tenor, soloist at St. Matthew's, White Plains; also member of the octet at the Stamford, Conn., Mausoleum this summer; Hallie Parker, Purdy Ungemack, Mary Veazie and Marcella Hoffman in a weekly concert hour on WBBC; Hallie Parker, Purdy Ungemack, Anne Veazie, Shirley Moren and Lillias MacLellan, soloists at municipal concerts at Port Chester (Lyon Park) and Greenwich (Bruce Park); Hallie Parker, soloist at the final stadium concert at Greenwich.

The winter series of concerts presented by the Milholin Studios at Sloan House, New York, will be resumed on October 22.

Anita Rio

Anita Rio has resumed teaching in her New York studio. Several of her pupils are following last season's successes. After her appearances with Rudy Vallee, Pauline Walsh has gone to the coast where she has singing engagements. Mary Glute is again engaged as head of the vocal department at Fairfax Hall, Waynesboro, Va. Edith La Penta is again soloist at the Church of the Holy Apostle. Mme. Rio will have the direction of the singing studies of Susan Spillman, protegée of Bernarr MacFadden.

Dornay-Culp

Artist pupils of Louis Dornay and Betsy Culp continue active in appearing on radio programs. Margaret MacLaren sings three times weekly over WJZ. For some time past Lucille Manners has been heard every Friday evening on the Cities Service program over WEAF. Eddie Albert, stage, screen and radio artist, is in Hollywood making another motion picture.

Mr. Dornay and Mme. Culp resume their Soirées Intimes at their New York studios on November 12.

Harriet Voloshin, who up to the present time has been known as an actress on the radio, will now be heard regularly on WINS.

John Gaeber, lyric baritone, is singing over WBBR on Sunday evening programs.

Francis Buebendorf

Francis Buebendorf conducted the senior and junior choirs of the Mount Vernon N. Y. Emanuel Lutheran Church in a sacred concert commemorating the forty-fifth anniversary of the church, of which Rev. Harry A. Peterson is minister. Soloists were Marjorie Portugal, violinist, and Gustave Englund, baritone. Works by Bach, Handel, Beethoven, Franck and Pugnani were on the program.

This is Mr. Buebendorf's third year as choir director.

Edgar Schofield

Charles Shiffeler, artist-pupil of Edgar Schofield has been engaged by the San Francisco Opera Company. He will be heard in baritone roles in Otello, Tristan and Isolde, Madam Butterfly and Rigoletto.

Richardson Irwin

Following a vacation spent touring Canada, to the West coast, Richardson Irwin has reopened his vocal studios in New York. Mr. Irwin stopped off on his trip at Winnipeg, Vancouver and San Francisco.

Margaret Ellen MacConachie Students in Recital

Margaret Ellen MacConachie, B.M., M.Mus., presented a large group of her students in recital at her studios in Brownsville, Tex., on September 7. Those participating were Betty Jeanne Pace, Barbara Jeanne McElroy, Andrea Searles, Mary Irene Waller, Eloise Piggott, Mozelle Pace, Betty Jean Williamson, Charles Weinert, Marion Yturria, Beverly Jean Funk, Mrs. E. M. Bartlett, Amy Bauer, Mrs. W. A. Welten, Margaret Weinert. The program was made up of piano and vocal music and was thoroughly enjoyed by the large audience. The accompanists for the singers were Margaret Weinert and Beverly Jean Funk. J. B.

Chicago

(*Continued from page* 30)

Cosmopolitan School Adds Ebba Sundstrom

Ebba Sundstrom has been engaged to augment the violin department of the Cosmopolitan School of Music. The former conductor of the Woman's Symphony Orchestra will teach violin and ensemble playing, score reading and conducting and will specialize in the training of a string orchestra.

Chicago Musical College's Preparatory School

The preparatory school of the Chicago Musical College has been organized as a distinct division within the college itself. The school has planned its new program of musical culture for children, whereby youngsters from the age of 3 to 15 may enroll for private and group instruction in piano, violin, voice, theory of music, dancing, Dalcroze eurhythmics and dramatic art. In a special class both ear training and sight singing are taught to very young children by a simple method.

During the collegiate year operettas will be presented in public, the singing and acting being done by the children. Even script reading, preparation of plays for broadcasting and preparations for auditions are part of the preparatory school curriculum and the rate of tuition is determined by the age of the student and the teacher selected for private lessons.

All class instruction is given on Saturday, so that, as President Rudolph Ganz states, "the children will have fewer empty hours later on in life and part of their leisure time will be the foundation for that cultural background which makes for happiness and understanding in the social set-up of the nation."

Hart House Quartet Tours

The Hart House String Quartet inaugurated its 1939-40 season on October 4, appearing for the Wednesday Club of Harrisburg, Pa. A group of pieces by contemporary British composers was included on the program. The ensemble then began a tour of the Maritime Provinces of Canada including St. John, Wolfville (Acadian University), Halifax, Sackville (Mt. Alison University), and Moncton, and later this month appears in the province of Quebec, before returning to Toronto to begin a series of four concerts.

Next month the ensemble appears in Winnipeg, Regina, and Saskatoon and then goes to Portland for a two-day multiple concert at Reed College. The players return to Canada to appear in Victoria, Vancouver, Trail, Edmonton and Calgary and then are heard in individual and two-day concerts at Northeast Missouri State Teachers College; in Ottawa, Montreal, Cornwall, Kingston and for the Buffalo Chamber Music Society.

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STELL ANDERSEN

American pianist, and Albert Morini, concert manager, talk about peace and war in Vermont. Mr. Morini, returning from Europe, spent several days visiting the pianist at her country home in Vermont.

Toscanini Resumes Post as NBC Conductor

Arturo Toscanini arrived on September 30 on the SS. Manhattan. He inaugurated his third season as conductor of the NBC Symphony Orchestra on October 14, the program comprising Schubert's Unfinished Symphony, Strauss' Don Juan, the Bach-Respighi Passacaglia and Haydn's E flat Symphony (No. 99).

Charles Hackett Tour

Charles Hackett, Metropolitan Opera tenor, will make an extensive tour this season under the auspices of the Embree Concert Service, Inc. He will be heard in joint recitals with Ruth Breton, violinist. Other Embree artists include Sascha Gorodnitzki, pianist; Thomas L. Thomas, baritone and the Littlefield Ballet.

Jessica Dragonette Will Address Music Teachers in Nebraska

Jessica Dragonette, concert and radio soprano, will discuss program building on October 25 before the Nebraska Music Teachers Association at Omaha. She gives two recitals there on October 26 and 27. Miss Dragonette has been engaged to appear on November 1 at the Philadelphia Automobile Show. She has begun to make a series of recordings.

Branscombe Choral at Fair

The Branscombe Choral of New York, numbering seventy women's voices, will be heard over WOR from the Temple of Religion at the World's Fair, on October 22. Gena Branscombe will direct. The program will be drawn from both modern and mediaeval composers.

Juana de Laban Opens Studio

Juana de Laban, exponent of the "harmony in space" method of her father, Rudolf Laban, has opened a New York studio of the dance. Miss Laban will teach advanced pupils and her assistant Frances Bartha will instruct beginners and students.

Smeterlin Arrives

Jan Smeterlin, Polish pianist, arrived in New York on September 29 on the SS. Nieuw Amsterdam.

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Griffith Foundation Series Announced for Newark

NEWARK, N. J.—The Griffith Music Foundation concert series will be inaugurated on Oct. 30 by the Ballet Russe de Monte Carlo according to an announcement by Mrs. Parker O. Griffith, founder-president. Also scheduled are Yehudi Menuhin, violinist, on Dec. 6; Jussi Bjoerling, Metropolitan Opera tenor, Jan. 24; the Cleveland Symphony Orchestra, Artur Rodzinski, conducting, Feb. 7; and Josephine Antoine, soprano and John Brownlee, baritone, of the Metropolitan on March 20.

The master pianist series lists Sergei Rachmaninoff on Nov. 8 to be followed by Rudolf Serkin, Alexander Brailowsky, Luboshutz-Nemenoff and Artur Rubinstein. The Musical Art Quartet appears on Nov. 10, 17 and Dec. 15.

The foundation again is sponsoring the New Jersey Artists Concerts for promising pianists, violinists and cellists.

People's Chorus Opens Season

The People's Chorus of New York started its twenty-fourth season on October 3 under the direction of its founder-conductor, L. Camilieri. Song festivals and concerts are planned this season.

Ghione to Become American Citizen

Franco Ghione, conductor of the Detroit Symphony, who arrived in New York on September 24, has applied for his first papers and intends to become a citizen of this country and make his home here.

Mr. Ghione this season will present the second symphony of Martucci, Samuel Barber's Music for a Scene from Shelley, Cavalcade from Zandonai's opera, Giulietta e Romeo, and the first Detroit hearing of Rachmaninoff's Rhapsody for piano and orchestra, with the composer assisting.

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Pemberton, Virginia	30
Perfield, Effa Ellis	28
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Philo, Viola	16
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Pinza, Ezio	2
Ponselle, Carmela	25
Poole, Walter	28
QUILLIAN, James	28
RAYMOND, George Perkins	25
Read, Gardner	28
Reimers, Paul	27
Repper, Charles	16
Rethberg, Elisabeth	2
Reti, Rudolf	16
Riesberg, F. W.	27
Rio, Mme. Anita	27
Roeder, Carl M.	27
Roesgen-Champion, Marguerite	32
Roosevelt, Emily	2
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Ross, Stuart	27
Rossi-Diehl, Courty	28
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SAIDENBERG Symphonietta	33
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Saroya, Bianca	33
Sayao, Bidu	2
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Schonwald, Grete	28
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Schwerke, Irving	32
Semino, Norina	32
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Sigma Alpha Iota	2
Signorelli, Michael	34
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Spada, William	28
Spalding, Albert	2
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Steele, Eleanor and Clovis, Hall	2-15
Stern, Isaac	2
Stillman-Kelley, Edgar	27
Stueckgold, Jacques	27
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Swain, Edwin Orlando	27
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Szantho, Enid	2
TAGLIAFERO, Magda	32
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Tennyson, Jean	2
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Trevisan, Vittorio	28
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UNIVERSITY of Southern California	31
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Vita, Arturo	31
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Votipka, Thelma	33
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Ward-Belmont Conservatory	33
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Wells, Howard	33
Weschler, Angela	16
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YON, Pietro	28
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Zelzer, Harry	28
Zuch, Annett V.	33

MUSICAL COURIER

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60th YEAR

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EDOUARD GROBÉ

Young American Tenor, Will Be Heard in New York Debut Recital at Town Hall, November 19